

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number Eight.

CHICAGO, JULY 1, 1924.

One Dollar a Year—Ten Cents a Copy.

PROBLEMS OF THE DAY TAKEN UP BY BUILDERS

DISCUSSIONS MARK MEETING.

Wangerin Re-elected President of Association at Annual Session in New York—Large Representation of Trade Present.

Many important questions affecting organ construction in the United States came up for discussion at the two days' session of the Organ Builders' Association of America at the Waldorf-Astoria Hotel in New York June 3 and 4. The discussions were thorough and many leaders in the business took part in them. Action was taken on a variety of subjects. Higher ideas in the selling of organs, to conform with the ideals that exist in organ construction at the present day, was one of the topics. Protection of the industry from foreign competition which has the advantage of cheap labor conditions was another subject. Standardization of certain console features came in for considerable attention. This was entrusted to a committee consisting of W. Meakin Jones, Ernest M. Skinner and John T. Austin, which is to submit recommendations to the membership and present the results of the questionnaire at the next meeting. This committee also will work in co-operation with the standardization committee of the National Association of Organists. Emphasis was laid by President Wangerin on the desirability of standardization of quality of organ parts. The president's address, printed in full in another column, contained a number of suggestions and was made the subject of extended consideration.

Attendance on the sessions was most encouraging. Eighteen members were present, representing at a conservative estimate at least three-fourths of the organ production of the United States, as well as an equal proportion of the output of organ parts and accessories.

The roster of officers for the ensuing year, selected by a nominating committee and approved unanimously by the meeting, is as follows:

President—Adolph Wangerin, Milwaukee, Wis.

Vice President—John Spencer Camp, Hartford, Conn.

Secretary—S. E. Gruenstein, Chicago.

Treasurer—Joseph Estey, Brattleboro, Vt.

Directors—Arthur Hudson Marks, New York; C. S. Losh, Merrick, N. Y.; W. S. Dennison, Reading, Mass.; J. O. Funkhouser, Hagerstown, Md.; George A. North, West Haven, Conn.; S. H. Ebert, New York; William E. Pilcher, Louisville, Ky.

In re-electing Mr. Wangerin as its head the association paid a tribute to his devotion during the past year and his efforts to make the body an efficiently functioning organization.

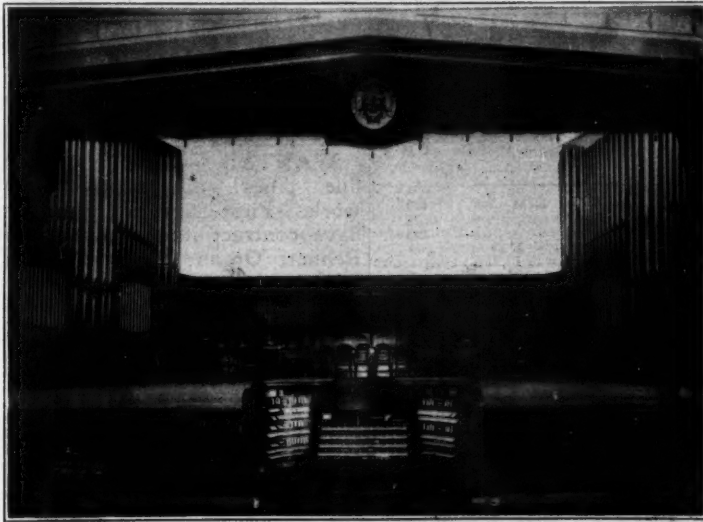
A feature of the sessions was the annual dinner, held at the Hotel McAlpin the evening of June 3. Thirty-five members and guests sat down at the tables. President Wangerin acted as toastmaster and in a happy vein introduced a number of those present. One of the speakers was Senator Emerson L. Richards of Atlantic City, N. J. The dinner, as usual, was a happy get-together of the organ fraternity.

Details of the actions and discussions of the meeting will be found in the appended abstract from the minutes of the sessions.

MINUTES OF THE SIXTH ANNUAL MEETING OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA, AT THE WALDORF-ASTORIA HOTEL, NEW YORK CITY, JUNE 3, 1924.

The opening session was called to order by President Adolph Wangerin at 10:05 a. m. The roll-call showed

ORGAN IN THE ATLANTIC CITY HIGH SCHOOL.



View of instrument and console, built by Midmer-Losh, which will be used for recitals at convention of the National Association of Organists.

HAMMOND RECEIVES DEGREE

Mount Holyoke College Makes Organist a Doctor of Music.

William Churchill Hammond, organist for nearly a half century, and for many years director of the music department at Mount Holyoke College, was made a Doctor of Music June 10 at the eighty-seventh annual commencement exercises of Mount Holyoke College. The degree was conferred upon Dr. Hammond by President Mary Woolley for "bringing his love of music to Mount Holyoke and instilling it into the hearts of the students," and for his work as "a great teacher and creator of beautiful things in music."

Dr. Hammond received an ovation from the student body as he advanced on the platform to accept his degree in Chapin auditorium, which was filled for the ceremonies. The program opened with an orchestral program under the direction of Dr. Hammond, consisting of two overtures—"Hebrides," Mendelssohn, and "Magic Flute," Mozart.

FIFTH GENERATION STARTS.

Latest Jacob Estey Arrives and Flies Over Organ Factory.

The following interesting item which concerns one of the oldest and most prominent organ factories in the world is taken from the Brattleboro, Vt., Reformer of May 29:

"The flags on the plant of the Estey Organ Company were broken out at sunrise this morning to celebrate the arrival of another Jacob Estey, son of Mr. and Mrs. Jacob P. Estey, the fifth generation to begin preparation for his future responsibilities of continuing the business established by his great-grandfather seventy-eight years ago.

"Starting in a little shop at the foot of Main street in 1846, the founder of the Estey Organ Company took his son, Julius Jacob, into partnership in 1865, and in 1890 Jacob Gray Estey, now president of the concern, followed the footsteps of his father. At the close of the world war in 1918 Jacob Poor Estey, representing the fourth generation, went into the business which his son, Jacob, born early this morning, is expected to carry on."

Edwin H. Lemare Under Knife.

Edwin H. Lemare is slowly recovering in Atlantic City from a severe operation he was compelled to undergo early in June. Mr. Lemare is able to be out and hopes soon to resume all his activities, but has been compelled to take an extended rest.

ATLANTIC CITY STAGE IS SET FOR CONVENTION

GOOD PROGRAM COMPLETED

Recreation and Benefits of Recitals and Papers to Be Combined at Seaside Resort—Low Rates on the Railroads.

PROGRAM FOR CONVENTION.

MONDAY, JULY 29—7 p. m., Registration and get-together. 9 p. m., Demonstration of organ in Atlantic City high school by Arthur Scott Brook.

TUESDAY, JULY 29—9:15 a. m., Registration. 10 a. m., Addresses of welcome from the city, the high school and the Atlantic City N. A. O. chapter. Response by President Noble. 10:30 a. m., Business meeting. 8 p. m., Organ recital by Richard Tattersall, representing Canadian College of Organists, and Willard Irving Nevins, secretary of the N. A. O.

WEDNESDAY, JULY 30—9:30 a. m., Executive committee meeting. 10 a. m., Forum. "Unit versus Straight Organ Schemes." 3 p. m., Choral Competitions. 4 p. m., Demonstration of choral methods of training, John Wesley Norton. 8 p. m., Organ recital by Daniel B. Philippi and Edwin Grasse.

THURSDAY, JULY 31—10 a. m., Theater demonstration: organ solo, Second Concert Study, Yon; feature picture, "David Copperfield"; John Priest, organist. 1 p. m., Paper and demonstration on children's choirs, by Miss Elizabeth Van Fleet Vosseller. 8 p. m., Recital by Henry F. Seibert and Edward Rechlin.

FRIDAY, AUG. 1—9:30 a. m., Business meeting. Discussion of how to make the N. A. O. grow and become more useful. 4 p. m., Recital by Rollo Maitland. 6 p. m., Annual dinner.

Plans for the seventeenth annual convention of the National Association of Organists, which will be held in Atlantic City, N. J., have been perfected and no effort has been spared to make this a memorable convention. The N. A. O. was first organized by Tali Esen Morgan on the shores of New Jersey and it is with many happy recollections of those days that the convention this year returns to a spot on that same coast.

Senator Emerson L. Richards and his local committee are doing everything in their power to offer the full benefits of Atlantic City and that means that visitors will be able to combine the value of the convention with all of the pleasures of the seaside resort. The program has been prepared so that ample time will be available for recreation.

The organ, built by Midmer-Losh, Inc., in the Atlantic City High School, is a large instrument and one capable of great possibilities. This organ has been fully described in The Diapason and hardly needs further comment.

At the get-together social hour on Monday evening, July 28, Arthur Scott Brook will give a demonstration of the organ and thereafter the recitals will be played by well-known recitalists representing the N. A. O., the American Guild of Organists, the American Organ Players' Club, the Canadian College of Organists and the Society of Theater Organists. A unique plan of having two recitalists share a program will be carried out this year.

The theater demonstration on Thursday morning will contain the unusual feature of a concert study for the organ being played in conjunction with a film, giving a close-up view of the pedal technique involved in the performance. The feature picture will be a noteworthy production of Dickens' "David Copperfield."

During the past year much has been written on unit and straight organ schemes. The open forum on that subject Wednesday morning promises to be a valuable session. The advocates of both plans will have ample opportunity to present their views and have them demonstrated.

Wednesday afternoon T. Tertius Noble, president of the N. A. O., will give a résumé of the choral competitions and music contests held during the winter in New York City. It is expected that some of the prize winners of those contests will be present. Thursday afternoon will have an ap-

Programs of Recitals at N. A. O. Convention

JULY 29, 8 P. M.—BY WILLARD IRVING NEVINS AND RICHARD TATTERSALL.

Part 1—Mr. Nevins.
Sketch in F minor, Schumann.
"Benedictus," Couperin.
Gavotte, Wesley.
Sonata No. 6 (Allegro con Fuoco and meditation), Guilman.
"Romance sans Paroles," Bonnet.
"Variations de Concert," Bonnet.

Part 2—Mr. Tattersall.
Fantasia and Fugue in G minor, Bach.
Chorale Preludes — "Rejoice, Beloved Christians," Bach, and "Rhosymedre," Vaughan Williams.
Intermezzo in G minor, Sixth Symphony, Widor.

Improvisation—Caprice in E minor, Jongen.
Cantilene and Finale, Third Symphony, Verne.

JULY 30, 8 P. M.—BY DANIEL B. PHILIPPI AND EDWIN GRASSE.

Part 1—Mr. Philippi.
Toccata in F major, Bach.
"Ave Maria," Henselt.
Ballet of the Spirits from "Orpheus," Gluck-Jennings.
Chorale Fantasia and Fugue, Reger.
Part 2—Mr. Grasse.
Sonata for Organ and Violin, Grasse.
Intermezzo in D major, Grasse.
Serenade in A major, Grasse.
Toccata from E minor Sonata, Grasse.

JULY 31, 8 P. M.—BY EDWARD RECHLIN AND HENRY F. SEIBERT.

Part 1—Mr. Rechlin.
Fantasia and Fugue in C minor, C. P. E. Bach.
"O Sacred Head," Kuhnau.
"As Jesus at the Cross Now Stands," Scheldt.

"Praise to the Lord Almighty," Walther.
Improvisation.
"Jesus, Thou My Treasure," Walther.

Adagio, Bach.
"In Dulci Jubilo," Bach.
Fugue in G major, Bach.

Part 2—Mr. Seibert.

First Sonata (Maestoso-Allegro), Pachelbel.
Chorale Prelude, "A Rose Breaks Into Bloom," Brahms.

Sonata Cromatica (Allegro-Adagio), Yon.

Concert Scherzo in F, Mansfield.

First Sonata (Adagio-Allegro), Mendelssohn.

"Bourrée et Musette," Karg-Elert.

Second Concert Study, Yon.

AUG. 1, 4 P. M.—BY ROLLO F. MAITLAND.

Toccata in F, Bach.

Adagio in A minor (from the Toccata, Adagio and Fugue in C), Bach.

Fantasia and Fugue on the Chorale, "Ad Nos ad Salutarem Undam," Liszt.

"Invitation to the Dance," Weber.

Nocturne in D major, Maitland.

"Cherubs at Play" (MS), Frances McCollin.

Spinning Song, Mendelssohn.

Overture, "Merry Wives of Windsor," Nicolai.

Neil Ward of Chicago, a soft drink manufacturer, has given a \$5,000 Möller organ to the First Methodist Church of St. Joseph, Mich., in memory of his parents, Mr. and Mrs. H. C. Ward, for many years prominent and active members of that church.

peal for all church organists and the paper on children's choirs will be invaluable.

At 4 p. m. Wednesday one of the most interesting sessions of the whole convention will be devoted to a model choir rehearsal demonstration. John Wesley Norton of Chicago will take charge of this work and with a chorus choir at his command will give us the actual proceedings of a choral rehearsal. It is hard to estimate the great value of this plan to church organists. Mr. Norton has a fine reputation as a choirmaster.

The four days of the convention are well filled, but not to such an extent that the convention will become a burden instead of an inspiration.

The Trunk Line Association is granting reduced railroad fares; it is expected that the restaurant in the high school will be open and there are hotel accommodations which cover a range of prices satisfactory to all. Everything has been done to make the convention attractive and a record attendance is expected.

Following are the rules governing the special fares:

1. The fares are available to members in attendance at the convention and dependent members of their families, from points where the regular one-way adult fare is at least 67 cents.

2. When you purchase your ticket do not fail to ask the ticket agent for a reduced rate certificate. Retain that certificate, have it validated at the convention and the return trip ticket may be purchased for one-half of the one-way fare.

3. To secure this reduced fare there must be at least 250 members holding these certificates. Children between 5 and 12 years of age traveling on one-half fares may be counted.

4. Tickets should not be purchased more than three days prior to the convention and must be purchased during the first three days of the convention.

5. It is important that a certificate be secured when you purchase your ticket, and, remember, every one counts. If we fail to reach the number of 250 we secure no reduction from the usual full fare.

DEATH OF FOSS L. FELLERS.

Chicago Organist Falls Victim of Scarlet Fever on Trip South.

Foss L. Fellers, A. A. G. O., well-known Chicago organist and a member of the faculty of Moody Institute, died June 16, at Holly Springs, Miss., after an illness of a few days with scarlet fever. He was stricken with the disease on a trip to the south to fill an engagement to conduct the music for evangelistic services. Mrs. Fellers reached his bedside just before he lapsed into unconsciousness.

Mr. Fellers was born in Findlay, Ohio. After graduating from Findlay College and the conservatory of music connected with it, he came to Chicago to begin his career as a teacher of piano and organ. Dr. D. B. Towner, at that time director of the music of Moody Bible Institute, discovered him and obtained for him the position of organist at Moody Church, of which

WANTED—POSITIONS.

POSITION WANTED — RELIABLE, steady man, age 36, at present unemployed. Would like to learn voicing. Worked fifteen years as outside tuner. Has any builder an opening? Small salary until experienced. Address H 2, The Diapason.

POSITION WANTED — FIRST-CLASS theater organist, up on all new ideas. Large library and play it. Skeptical managers save stamps. Give name of organ, salary, hours, first letter. Address H 4, The Diapason.

POSITION WANTED — AS SUBSTITUTE organist for the summer months in Chicago or nearby, in Protestant church. Many years of experience in church work. Address H 13, The Diapason.

POSITION WANTED—EXPERIENCED male organist-director, now playing Eastern Presbyterian church, desires location coming year in Middle West with live Protestant church. Address H 10, The Diapason.

WANTED—ORGANS, ETC.

WANTED — SECOND-HAND AUSTIN Chorophone, with detached console preferred. State age, condition and lowest cash price. Other make organs of similar design considered. VERMOND KNAUSS, 210 North Seventh street, Allentown, Pa.

Dr. Towner was the choir director. Jan. 1, 1912, he was elected a member of the faculty of Moody Bible Institute, serving in that capacity for over twelve years. In the recent Guild examinations Mr. Fellers won the degree of A. A. G. O.

Mr. Fellers left a widow and a little son, besides his parents. He was buried in his old home town, Findlay, Ohio.

The Liverpool Cathedral, with its new organ, described fully in The Diapason last month, will be consecrated July 19 in the presence of the king. His majesty will also attend the morning service the next day, July 20. The Diapason received an invitation to attend a press view of the cathedral June 20, when the organist demonstrated the great organ for the benefit of newspaper men.

Arthur Chandler, Jr., organist of the Capitol Theater at Cincinnati, is also a well-known pianist. He gave a piano recital June 4 at the Cincinnati College of Music, as one of the advanced class of Albino Gorno. Mr. Chandler has been an organ student under Mrs. Lillian Arkell Rixford at the conservatory for several years.

THE DIAPASON.

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Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

WANTED — VOICER, THOROUGHLY experienced on flue pipes and capable to furnish the best class of work in this line. Hour or contract work. Anyone contemplating a change in the near future is invited to write by addressing E 9, The Diapason.

WANTED — VOICER FOR flue pipes; absolutely steady work. First-class wages. Can have contract if desired. Apply Bennett Organ Company, Rock Island, Ill. [tf]

FACTORY MANAGER WANTED—BY live wire organ manufacturing company. Give full particulars, experience, etc., in first letter. State salary expected. H 8, The Diapason.

WANTED—PIPE VOICERS. ERECT- ing and finishing men and men in all classes of organ building. An attractive proposition for you. Position permanent, good pay, with one of the best companies in the organ manufacturing business. Complete information and reference required. H 7, The Diapason.

SALES MANAGER WANTED—HIGH class sales manager and organ salesman, with pep and ability, by large pipe organ company, having the highest grade, most modern and easiest selling organs on the market. Exceptionally attractive proposition for the "GO-GETTER" who isn't satisfied with an ordinary position. Write complete information in first letter. Reference required. All replies strictly confidential. Address H 9, The Diapason.

MAN ORGANIST WANTED—COMPE- tent theater organist; one who can properly cue pictures. Three-manual Hillgreen, Lane & Co. organ. Afternoon and evening work, playing feature picture. State experience, whether married or single, salary expected. Union member or non-union. State when available. VICTOR THEATER, McKeesport, Pa. [7]

WANTED — FIRST-CLASS ORGAN repair man who is ambitious and conscientious. Must know something about electrical work. Good opportunity. Address H 5, The Diapason.

WANTED—TWO GOOD ROAD MEN, capable of fine tone regulating and tuning. Reply, stating experience and salary to H 6, The Diapason.

WANTED—FIRST-CLASS ORGANIST, with library, familiar with Möller organ. Write Meadville Theatres Corp., Meadville, Pa.

WANTED — MEN FOR ERECTING room and action department. Apply The Marr & Colton Company, Warsaw, N. Y. [8]

WANTED—ALL KINDS OF ORGAN help. Good pay and steady work. Mudler-Hunter Company, Inc., 2632-38 West Gordon street, Philadelphia, Pa.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or piece work. Address M 3, The Diapason.

WANTED — METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

WANTED—WE NEED FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address B 5, The Diapason. [tf]

WANTED — FIRST-CLASS METAL pipe maker. HENRY PILCHER'S SONS, 914 Mason avenue, Louisville, Ky.

WANTED — CHEST AND ACTION men. Give experience. Lewis & Hitchcock, 228-30 K Street, S. W., Washington, D. C. [tf]

FOR SALE—ORGANS.

FOR SALE — TWO-MANUAL TUBU- lar pneumatic organ, twenty stops, none borrowed. Being replaced by larger organ. Standing in Chester Hill M. E. Church, Mount Vernon, N. Y. For further particulars and demonstration address Estey Organ Company, 11 West Forty-ninth street, New York. [tf]

FOR SALE — PIANO-ORGAN CON- sole, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE—ORGANS, ETC.

FOR SALE—A TWO-MANUAL EIGHT- stop pneumatic pipe organ with chimes and electric blower. A small two-manual pneumatic pipe organ with electric blower. A Seeburg-Smith Unit Orchestrelle for small picture theater, \$800. A one-H.P. Orgoblo, a ½ H.P. suction Kinetic blower and ¼ H.P. Orgoblo. HUGO E. STAHL COMPANY, Maywood, Ill.

FOR SALE—TWO-MANUAL JOHN- son organ, seventeen stops, Kinetic blower. All in good condition and will be sold at reasonable figure, to quick purchaser, as it stands in church. Further particulars from J. H. & C. S. Odell & Co., 407-409 West Forty-second street, New York.

FOR SALE—ORGOBLO, ALMOST new, 3 H. P., four-inch wind, 220 volts, three-phase, A. C., 60 cycles. Reason for selling, new organ requires high pressure. Address J. Hamilton Smith, Pottstown, Pa.

FOR SALE—OLD ESTABLISHED OR- gan business, in one of the finest cities of the east. A fine opportunity for some young men. Plenty of work of all kinds. Address H 12, The Diapason.

FOR SALE—ORGAN PARTS, CHIMES, harps, percussions, pull and draw actions, Kinetic blowing plants, consoles and complete organs. Mention if tubular or electric action. The Philadelphia Organ Co., Manufacturers, 3744 North Eighth street, Philadelphia, Pa. [9]

FOR SALE—FIFTEEN-STOP LYON & Healy tubular pneumatic organ with detached console, no case or display pipes. Organ can be seen in Christ Episcopal Church, Winnetka, Ill. Address C. BROWN, 4539 North Richmond street, Chicago.

FOR SALE—TWO-MANUAL JOHN- son tracker organ. Address C. BROWN, 4539 North Richmond street, Chicago.

FOR SALE—USED THREE-HORSE power Orgoblo, single phase, alternating switch, 60 cycle, 110 or 220 volts, in first-class condition, \$275.00 f. o. b. C. H. BRICK, organ builder, 5502 Vickery Blvd., Dallas, Tex.

FOR SALE — REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [tf]

FOR SALE — THREE-MANUAL OR- gan, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass. [tf]

FOR SALE—ONE NEW TWO-HORSE power blower, Kinetic. Will add generator if desired. Address F. W. EAST, Box 4300, Jacksonville, Fla.

FOR SALE—TWO-MANUAL TRACK- er Organ, sixteen stops, three couplers, balanced swell pedal, five composition pedals, quartered oak case, display pipes finished in bronze, organ built in 1904; with a new 1 H.P. Orgoblo. For further particulars address Austin Organ Company, P. O. Box 2111, Atlanta, Ga.

FOR SALE—REBUILT TWO-MANUAL ten-stop Schueleke organ, tubular-pneumatic. Equipped with up-to-date key and coupler action. This organ in first-class playing condition and may be seen and heard any time. Price very reasonable. Call Lawndale 2472 or 1090, or address N. DOERR, 2517 South Crawford avenue, Chicago.

FOR SALE—MODERN THREE-MAN- ual Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Also three-manual electro-pneumatic relay with switch board containing thirty-two switches. Being replaced by new unit console. Address G 2, The Diapason.

FOR SALE—A TWO-MANUAL PNEU- matic action Hillgreen-Lane organ, with twenty-one stops and blower. For description and price write Mrs. J. G. Cochran, 1016 Market street, Parkersburg, W. Va. [7]

FOR SALE—SET OF DUFFEE TUBU- lar belfry chimes. Complete with dampers. Range one and one-half octaves. T. M. Harvey, A. A. G. O., 2464 Second street, San Diego, Calif.

FOR SALE — ONE-MANUAL TRACK- er action pipe organ. In excellent condition; handsome case; water motor. No reasonable offer refused. Adrian C. Van Dervort, 5 Frear avenue, Troy, N. Y.

FOR SALE — ONE NEW THREE- octave Deagan anafone, with resonators, \$80.00. Blowers, all sizes. PERRY COZATT, Danville, Ill.

FOR SALE — ORGAN MUSIC SUIT- able for church and recitals; all in good condition. Bargain. Apply to G 1, The Diapason.

ROLLO F. MAITLAND

Concert Organist

Greets his old friends and his new friends

CONCERT MANAGEMENT

JEANNE SCOTT

P. O. Box 4518, West Park Station, Philadelphia, Pa.

TWO-DAY CONFERENCE TAKES UP ORGAN TOPICS

PROMINENT PLAYERS SPEAK

Aeolian Company Conducts Novel Discussion in New York, Inviting a Number of Leading Organists of United States.

A two-day "organ conference" was held at the Aeolian Company's organ studios in Aeolian Hall, New York, under the direction of Frank Taft, general manager of the organ department of that company, June 11 and 12. This interesting meeting was attended by several of the foremost organists in the United States. It was held for the purpose of a thorough discussion, from the organist's point of view, of the essential organ parts and appliances with which he is most concerned as a player of the instrument. Invitations to take part in the conference and exchange ideas with their fellows concerning their personal preferences as to various important parts of the organ were sent only to the organists who have recorded their playing for the Duo-Art reproducing Aeolian pipe organ. Of this great group of twenty-five organists, five of whom are now in Europe, the following attended the conference:

Clarence Eddy, Chicago.
Palmer Christian, University of Michigan.

Charles M. Courboin, Scranton, Pa.
Eric DeLamar, Chicago.
Clarence Dickinson, New York.
Walter C. Gale, New York.
Archer Gibson, New York.
Harold Gleason, Rochester, N. Y.
Charles Heinroth, Pittsburgh.
Rollo F. Maitland, Philadelphia.
Alexander Russell, New York.
Frank Taft, Harry M. Smith, Dion W. Kennedy and William H. Price of the Aeolian Company also were present.

On arriving at Aeolian Hall for the conference, the organists found that a considerable part of the studios had been turned into an exhibition hall where a new type of console and several other new and interesting organ parts, appliances and contrivances were explained and demonstrated. The conference began at 10 o'clock Wednesday morning, and for two hours and a half there was a lively discussion of the console and all its parts—keys, stops, tablets, pedals, and so on—and their proper positions and relations. After a luncheon at the Ritz-Carlton, an afternoon session was devoted to the discussion of subjects relating to constructional features.

Wednesday evening the organists attending the conference were the guests of the Aeolian Company at a dinner at the Plaza Hotel, and later at a theater party at the Earl Carroll Theater, where they witnessed the performance of Eddie Cantor and Mary Eaton and their associates in "Kid Boots."

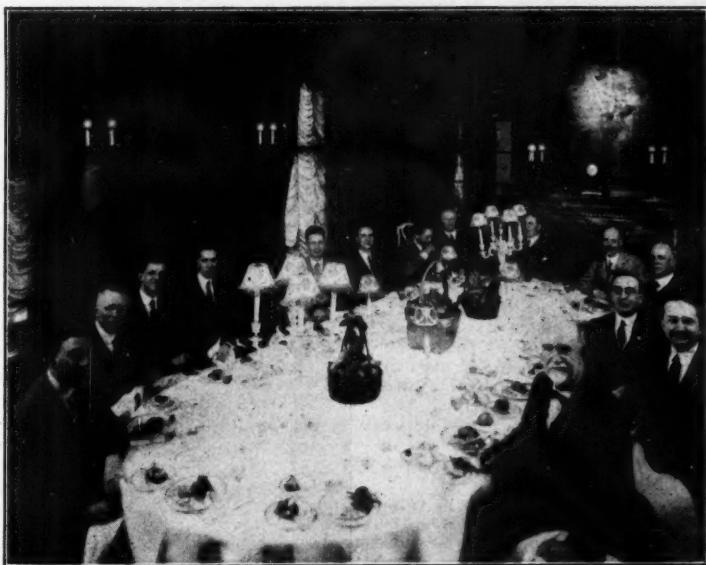
Discussions were continued Thursday morning from 10 to 12:30, the subjects taken up including specifications and "Duo-Art Music." The conference closed with another luncheon at the Ritz-Carlton.

Full stenographic minutes were kept of all the discussions, and these minutes will be carefully reviewed by a special committee of organists, in collaboration with the Aeolian Company, with a view to introducing desirable and practical conveniences and improvements brought out at this conference in the construction of the Aeolian organ. The following named organists have agreed to act as such a committee: Charles M. Courboin, Clarence Eddy, Archer Gibson, Charles Heinroth and Edwin H. Lemare.

This "organ conference" was probably the first meeting of just this kind ever held and all who attended it were not only keenly awake to its importance, but enthusiastic over the opportunity it gave them to express, explain and discuss their preferences and ideas in regard to various phases of the instrument.

For a quarter of a century the Aeolian Company, as successor to the famous Roosevelt organ works, has been engaged in developing the automatic organ designed especially for the home. It has been the pioneer in this field and

NOTED ORGANISTS AT AEOLIAN CONFERENCE.



Reading from left to right—Charles M. Courboin, Charles Heinroth, Alexander Russell, Eric DeLamar, Harold Gleason, Harry M. Smith, superintendent of the pipe organ department of the Aeolian Company; Archer Gibson, W. H. Price, Frank Taft, managing director of the Aeolian Company; Clarence Dickinson, Walter C. Gale, Rollo F. Maitland, Palmer Christian and Clarence Eddy.

has built and installed Aeolian pipe organs in homes, and semi-public buildings in the United States, Great Britain, France, Belgium, Spain, Holland, South America and other countries. All the organs which the company now builds can be played from the keyboards with Duo-Art (automatic) records, and with Solo (semi-automatic) music rolls, as well as by hand. In the repertoire of the Aeolian organ there are already available more than 2,000 pieces of the world's best music.

Besides those present at the conference, organists who have recorded their playing for the Aeolian organ are: Joseph Bonnet, Paris; Gaston M. Dethier, New York; William Ripley Dorr, Los Angeles; Marcel Dupré, Paris; Chandler Goldthwaite, former municipal organist of St. Paul; Wallace Goodrich, Boston; Edwin H. Lemare, Chattanooga, Tenn.; Harry Rowe Shelley, Brooklyn; Charles A. Stebbins, Chicago; W. F. Steele, Melbourne, Australia; Uda Waldrop, San Francisco, and Pietro Yon, New York.

NEW FACTORY FOR KINETIC

Modern Building Under Construction to Take Care of Growth.

The demand for Kinetic organ blowers has grown to such an extent that the Kinetic Engineering Company of Philadelphia has found it necessary to increase its output, and construction of a new factory building is under way. The building will be ready for occupancy early in the fall.

The new building is to be of the latest type of steel, brick and concrete construction, practically fireproof, with every modern improvement. It is designed to handle the increasing production of Kinetics in the most expeditious manner possible, and to make it possible to serve regular customers and the trade in general with promptness and satisfaction.

The new factory is located on Union avenue, Lansdowne, Pa., just across the Philadelphia city line, on a branch of the Pennsylvania Railroad adjoining the Lansdowne freight station, giving the most advantageous facilities for shipping at Philadelphia freight rates. The main building is to be one story in height, with a handsome two-story office fronting on Union avenue.

Austins in Chicago Territory.

The Austin Organ Company reports the completion of organs in the following places in the Chicago territory, over which Calvin B. Brown presides: Swasey Chapel, Denison University, Granville, Ohio; Grace Methodist Episcopal Church, Zanesville, Ohio; First English Lutheran Church, Toledo, Ohio; St. Matthew's Catholic Church, Cincinnati; Proviso High School, Maywood, Ill.; St. Mark's Lutheran Church, Watertown, Wis.; St. Nicholas Hospital, Sheboygan, Wis.

RECITALS FOR NOTRE DAME

Middelschulte Will Give Series in July at University.

Wilhelm Middelschulte again will be a summer attraction at Notre Dame University in Indiana, giving a series of recitals in the Chapel of the Sacred Heart, where hundreds have heard him in past seasons. The first program, on July 6, will be historical and the second will be made up of American compositions including interesting new works by Chicagoans. The third will be a Bach program, an interesting feature being a transcription for organ by Mr. Middelschulte of the Goldberg Aria with Thirty Variations. There will be four recitals in the series, occupying the Sunday afternoons of July. The following programs have been prepared:

July 6—Sonata pian e forte, Gabrieli, 1550-1612; Sonata in D minor, Veracini, 1685-1750; Capriccio Pastorale and Passacaglia, Frescobaldi, 1580-1644; Toccata, Merulo, 1533-1604; Fuga, Van den Gheyn, 1721-1785; Toccata, Purcell, 1658-1695; "Dialogue," Clerambault, 1676-1749; Fugue with three themes, F major, Friedemann Bach, 1710-1784.

July 13—Fantasie (new), inspired by Edgar, Allen Poe's Poem, "The Raven," from Sonata No. 2, Lily Wadhams Moline; Prelude and Fugue, D flat major, Lester W. Groom; Philosophers' Mood—"Conspectus" and "Elation," Borthelsen; "Summer Fancies" (new), Cole; "Contrasts," Browne; Fantasie, Schenck; Cantilena, Scholin; "Lamento," Hodann; Scherzino, Conde; Capriccio, Smrz; "Moonlight," Schellinger; Finale (from "Passion," Isaiah 53), Stelzer.

July 20—Bach program: Sonata No. 2, in A major; Aria with Thirty Variations, transcribed for organ by Middelschulte (Goldberg); Fantasia and Fugue in G minor.

July 27—Fantasia in C minor, Kiel; Sonata in E minor (violin and organ), Mozart; Improvisation, Eickemeyer; Bohemian Rhapsody, Smrz; Ciacona in E minor, Middelschulte; Sonata No. 2, in D minor, Reger; Toccata and Fugue in D minor, Bach.

The Rev. Aloys Mergl will play the violin parts in all the programs.

Opened by Dr. H. A. Stirewalt.

A two-manual organ with detached console, built by M. P. Möller, the gift of D. E. Rhyne to the Lutheran Chapel at East Gastonia, N. C., was opened with a recital by Dr. H. A. Stirewalt of China Grove, N. C., Sunday afternoon, June 8. The selections played by Dr. Stirewalt were: Prelude in C sharp minor, Vodorinski; Meditation, Sturges; "Pilgrims' Chorus," Wagner-Eddy; "Träumerei," Schumann; Minuet in G, Beethoven; "Benediction Nuptiale," Frysinger; Intermezzo, Macbeth-Baldwin; "Marche Brillante," Lowden.

ST. JAMES', NEW YORK, TO HAVE LARGE AUSTIN

ORDER FOR A FOUR-MANUAL

Specifications Are Drawn Up by G. Darlington Richards, Organist and Choirmaster of Church on Madison Avenue.

A large organ for New York City, to be placed in St. James' Church, at Madison avenue and Seventy-first street, is under construction at the factory of the Austin Company, the contract having been obtained by Herbert Brown, the New York Austin representative. G. Darlington Richards is organist and choirmaster of this church and is the designer of the instrument. The interesting specifications of this four-manual are as follows:

GREAT ORGAN.
Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
*Second Open Diapason, 8 ft., 61 pipes.
*Third Open Diapason, 8 ft., 61 pipes.
*Violoncello, 8 ft., 61 pipes.
*Grosse Floete, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
*Principal, 4 ft., 61 pipes.
*Twelfth, 2 1/2 ft., 61 pipes.
*Fifteenth, 2 ft., 61 pipes.
*Trumpet, 8 ft., 61 pipes.
*Mixture, 4 ranks, 244 pipes.
*Chimes, 25 tubes.

*Enclosed in Choir swell box.
SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Ciarabella, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Vox Seraphique, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Double Oboe, 16 ft., Oboe, 8 ft., and Clarion, 4 ft., 85 pipes.
Cornopean, 8 ft., 73 pipes.
Echo Division of Swell Organ:
Horn Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Vox Celestis, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Night Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Double Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Celesta, 8 ft., 49 bars.

SOLO ORGAN.
Stentorphone, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Major Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 16 ft., Tuba Harmonic, 8 ft., and Tuba Clarion, 4 ft., 85 pipes.
Chimes (from Great), 25 notes.

PEDAL ORGAN.
Contra Bourdon (extended), 32 ft., 12 pipes, 20 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Violone (extended), 16 ft., 12 pipes, 20 notes.
Bourdon, 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Dolce Bourdon (from Swell), 16 ft., 32 notes.
Octave (extended), 8 ft., 12 pipes, 20 notes.
Flute (extended), 8 ft., 12 pipes, 20 notes.
Dolce (from Choir), 8 ft., 32 notes.
Cello (from Solo), 8 ft., 32 notes.
Contra Bombarde (extended), 32 ft., 12 pipes, 20 notes.
Tuba Profunda (from Solo), 16 ft., 32 notes.
Tuba Harmonic (from Solo), 8 ft., 32 notes.
Tuba Clarion (from Solo), 4 ft., 32 notes.
Fagotto (from Swell), 16 ft., 32 notes.

There will be a sacristy organ for giving out the tune of the processional hymn containing a pitch diapason, 8 ft., of 49 pipes.

Pistons affecting great and swell are to be fitted with double touch for pedal. In addition to eight pistons for each manual, there will be eight general adjustable combination pistons placed over the upper manual, controlling the entire organ, including couplers, and six combination pedals duplicating the first six general pistons. A master swell control will operate from the swell pedal.

The Chatham, Ont., Choral Society, of which H. Mathias Turton is conductor, and which consists of a chorus of 140 voices, gave its first concert May 13, singing Handel's "Acis and Galatea."

THEODORE DUBOIS DIES AT THE AGE OF 87 YEARS

NOTED ORGANIST OF FRANCE

Known to Americans Through His Compositions for Instrument—Prominent in Paris Musical Life for Half a Century.

Theodore Dubois, one of the outstanding organists and composers for the organ of France in the last half-century, died in Paris June 11, at the age of 87 years. M. Dubois, who was known to every organist in America through his works for the organ, was born at Rosnay, Province of the Marne, Aug. 24, 1837. Dubois was honorary president of the Guilmant Organ School and Dr. William C. Carl received the first news of his death by cable. At the request of The Diapason Dr. Carl has written the following sketch of the career of the noted Frenchman:

For over fifty years Theodore Dubois was prominently identified with the musical life of Paris. As a young man of 16 he came from the provinces to enter the Paris conservatory, where he remained the greater part of his life. M. Dubois easily gained prizes in all departments, and finally the Grand Prix de Rome, after having studied under Marmontel, Benoist and Ambroise Thomas. He succeeded Saint-Saens as organist of the Madeleine in 1877 and remained there a decade. The organ gallery was the rendezvous of notable personages, for Dubois was a man of distinction, who made friends easily, and his following was a large one.

Among the pleasant memories of my student days in Paris are the Sunday morning visits there. He was always cordial and would invite me to sit beside him on the organ bench and turn the leaves of the music. Whenever there was an opportunity he would take pleasure in explaining important points regarding the music of the service and the numbers he was playing on the organ at that particular time. Evidently it never occurred to him that I was not enrolled as one of his pupils, as he evinced the same interest in the progress and success of one of the young Americans who was then studying with his colleague Guilmant which he showed in the individual members of his own class.

There are few who have laid stress upon method and system in all of their work to such an extent as did Dubois. He would take the same care in laying his lead pencil on the table and seeing that it was placed at a certain angle as he would in the playing of a Bach fugue. His remarks were invariably prefaced by "Cher Monsieur" (my dear sir), which characteristic undoubtedly remains fresh in the minds of those who were privileged to know and study with the maitre.

Dubois served as professor of harmony and composition for twenty-five years at the Conservatoire. Guilmant always regarded his "Traité d'Harmonie" as the best treatise on the subject and used it as well as his Treatise on Counterpoint.

Upon the death of Ambroise Thomas in 1906 Dubois became director of the Conservatoire, and was at the same time made an officer of the Legion of Honor.

It was an inspiration to watch him during the annual concourse at the Conservatoire when the Grand Prix was competed for. Seated in his loge, surrounded by the members of the jury, he would rap loudly if there was the slightest deviation in the tempo on the part of the candidate. He would call out "pas en mesure" (you are off the beat) and at the same time indicate the correct tempo by rapping it with his lead pencil. The anxious candidate would have to proceed without a sign of hesitation and endeavor to follow his directions in order to gain the coveted prize. It must have been an anxious moment for many an aspirant for fame.

Dubois was a prolific writer, but the large majority of his works have not been heard outside of France. In America he is chiefly known by his organ compositions, which are widely

used. The "Fantaisie Triomphale" for organ and orchestra was written for and played at the opening of the Chicago Auditorium by Clarence Eddy, to whom it was dedicated. The two sets of organ pieces and the "Marriage Mass," composed originally for a wedding ceremony at the Madeleine, undoubtedly have gained the greatest popularity here. Several of his operas and ballets have been heard frequently in Paris. "The Seven Last Words" is known and admired everywhere. The list also contains works for various instruments, and choral numbers. The "Preludio per Organo" (MS) will be published soon in this country.

In company with my friend Joseph Bonnet I visited Dubois last summer. Although in failing health, his mind and hearing were as keen and alert as ever. He conversed with his old-time enthusiasm. We were presented with copies of several of his latest piano pieces, which he autographed with a firm hand, each letter perfectly formed. Dubois always led an active life. At the advanced age of 86 he still composed and did so until a few months ago, when he became too ill to continue.

Of the quintet of master organists of my student days, Franck, Guilmant, Salome, Dubois, Widor, Gigout, Fauré and Dallier, only the last four remain. Dubois leaves a host of friends and admirers, and none more so than his colleagues in America.

LONDON ACCLAIMS FARNAM

Recital at Westminster Cathedral Places Him "Among Elect."

Lynnwood Farnam gave the first recital of his present tour in England at Westminster Cathedral, London, May 15. He played an eclectic program which aroused the interest of his English audience and evoked the highest praise from the critics. To illustrate the impression made by Mr. Farnam the following is quoted from a London review:

"When Lynnwood Farnam gave his recital at Westminster Cathedral yesterday all those constituents of a successful recital which depend on each other were of such a high degree of rightness that even in this country of organists and organ recitals a new standard of organ playing would seem to have been set. Farnam is far from being unknown in London and the significant gathering of organists in his large audience was eloquent tribute to his genius. That Farnam is a genius unique in the organ playing world no musician who was present yesterday would wish to gainsay. To play a program containing such works as Reger's Fantasia on the Chorale 'Hallelujah, God be Praised,' and two movements from Vierne's First Symphony augurs the highest qualities in the performer, but to play them from memory with infallible accuracy, most praiseworthy taste in registration and a truly masterly understanding in their interpretation puts Farnam among the elect."

"The arrangement of the program was admirable and if there are any more American works of the calibre of the Seth Bingham Prelude and Fugue in C minor it is high time British organists sought them out and played them. It was difficult to believe that the Westminster Cathedral organ at present is only of two manuals, pedals, a solo tuba and thirty-eight speaking stops, so admirably have Willis & Sons disposed their temporary material. Lovers of organ music in London will await the day with keenest anticipation when Farnam will give a recital on the completed organ, for if such perfection can be obtained with the forces he had at his command yesterday, that recital will be Empyrean."

Homer P. Whitford, F. A. G. O., who went from Utica, N. Y., to Dartmouth College two years ago, has been promoted as a result of his successful work in the latter place to the position of associate professor of music.

Under the direction of Ferdinand Dunkley, the Choral Art Club of Birmingham, Ala., gave its first public concert June 10. A program of difficult compositions was sung, all a cappella.

JULIAN WILLIAMS IS ACTIVE

Crowds Attend His Musical Services at Huntington, W. Va.

The choir of the First Presbyterian Church at Huntington, W. Va., where Julian Williams is organist and choir-master, finished its work of the season with a special program May 25. Under the direction of Mr. Williams the season has been a most successful one. In addition to the regular Sunday services, nine special programs were given, including seven cantatas. The attendance at these programs has been large, hundreds being turned away at



JULIAN WILLIAMS.

Easter, unable to find standing room in the church. Mr. Williams has given a series of organ recitals during the season, in addition to short organ programs preceding the evening services.

Mr. Williams became organist of the First Presbyterian Church in December, 1922. He is a former pupil of Francis Hemington and Peter Christian Lutkin of Chicago, and of Harvey B. Gaul of Pittsburgh. He was an honor pupil at Fontainebleau School in France under Widor and Libert in 1922, winning the "Premier Prix" at the "concours" that year. He was a member of the music faculty of Westminster College in Pennsylvania for four years.

On Mr. Williams' programs at the First Presbyterian Church, since assuming his position, works of Bach have appeared with greater frequency than those of any other composer—a total of twenty-two times—Widor being second with fourteen, and Franck third with ten. Outstanding American composers whose works have been played include Borowski, Candlyn, Dethier, Gaul, James, Foote, Kinder, Kurtz, Nevin, Noble, Rogers, Russell, Yon and others.

Opens Austin at Toledo, Ohio.

Edwin Arthur Kraft, organist at Trinity Cathedral and the Auditorium, Cleveland, played the dedicatory recital on the Austin organ in the First English Lutheran Church, Toledo, Ohio, May 20. Mr. Kraft played the following numbers: Concert Overture in C minor, Hollins; Three Chorale Preludes—"O Gott, du frommer Gott," Karg-Elert; "Jesus, meine Zuversicht," Reger; "Alle Menschen müssen sterben," Bach; Toccata, de la Tombelle; "The Brook," Dethier; Fugue in G minor, Bach; Minuet, Mozart; Sonata (Allegro maestoso), Elgar; Londonderry Air, arranged by Sanders; "Liebestod," from "Tristan and Isolde," Wagner; Overture to "Tannhäuser," Wagner. The organ is a three-manual with twenty-one speaking stops. Preston Brown is the organist of the church and Jonathan Rogers is choir director.

FOUR-MANUAL REUTER FOR OREGON UNIVERSITY

ORDER TO KANSAS BUILDER

Another Four-Manual Is Under Construction by the Same Firm at Lawrence for Coffeyville, Kan., Church.

The Reuter Organ Company has been awarded the contract for a four-manual organ for the University of Oregon, at Eugene, Ore., where John Stark Evans is organist. The organ is to be placed in the new auditorium. Specially built chambers are being constructed to enclose each division of the instrument, thus making the entire organ expressive.

Another contract for a four-manual organ has been received by the Reuter factory from the First Christian Church, Coffeyville, Kan. This organ, like the one for the University of Oregon, will be placed in special expression chambers, enclosing each division separately, and will be one of the largest instruments in southern Kansas.

Following is the specification for the organ under construction for the University of Oregon:

GREAT ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Marimba Harp, 49 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Viola Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Clarinete, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.
Concert Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 20 notes.
Tremolo.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba, 16 ft., 12 pipes.

GENEVA COMPANY EXPANDS

With New Name and New Factory It Enters the Church Organ Field.

Important changes in the personnel and the organization of the Smith Unit Organ Company involve also a change in the name to the Geneva Organ Company. The company is now well settled in its new plant at Geneva, Ill., thirty-five miles west of Chicago on the Northwestern line and within easy reach not only of Chicago, but of all points west. The plant is adequate for all purposes and in its new situation the company has entered upon active competition for church organ work, as well as theater contracts. The Smith unit organ will be made here as heretofore and the line of church organs is to be of equal quality. Business is reported excellent by President Henry Hogans and the outlook is the best. This company has been known for high quality work since its establishment some years ago in Chicago. Heretofore it devoted its efforts exclusively to unit orchestras.

Memorial at Stillwater, Minn.

The Bennett Organ Company of Rock Island, Ill., has secured the contract for the memorial organ to be placed in Trinity Lutheran Church, Stillwater, Minn., by the LaVine estate in memory of C. J. LaVine. The organ will be installed and ready for use in the early fall. The necessary addition to the church is approaching completion.



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Works At
DORCHESTER AND WESTFIELD, MASS.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schubert, C: Composers' Publication Society.

New Music.

Summer is an excellent time for examining new music, and this month I am following my custom in cleaning up my desk of its pile of new things. It is a large pile this year, and there are a number of fine things in the pile. First for the anthems:

Mark Andrews—"Lord, I Call," T or S obligato. (G) Evening.

Mark Andrews—"O Beautiful my Country," AB and S or T obligato. (G) Memorial, Washington's Birthday, etc.

Barnes—"Our Lord Is Risen," anthem based on ancient themes. (S) Easter.

Chambers—"Ye Humble Souls That Seek the Lord," (G) Easter.

Dickinson-Schreck—"Christ the Lord for Us Doth Languish," (G) Passion of Christ, Lent, Good Friday, Communion.

Fletcher—"Now Is Come Salvation," (G) Sundays after Easter.

Federlein—"Behold Now, Praise Ye the Lord," Bar. (S) Praise, The Temple, Jewish Services.

Forsyth—"The Child Jesus," A. Arr. from the anthem for women's voices previously published. (G) Children, Friendship of Christ, St. John.

Harvey B. Gaul—"O Lord, Support Us," unaccompanied with some division of parts. (G) Evening Prayer, Work, Peace.

Huerter—"From All that Dwell Below the Skies," Quartet. (D) Praise, Missions.

Huerter—"My Soul with Patience Waits," S or T. (D) Trust.

Huerter—"There is a Blessed Home," S or T. (S) Saints, The Kingdom of Heaven.

Ippolitoff-Ivanoff—"Bless the Lord," a cappella. (D) Praise, the Mercy of God.

Kastalsky—"Open unto Us," women's chorus in 4 parts. (G) Prayer for Protection and Salvation.

Lemare—"Sun of my Soul," S. (St) Evening.

Lutkin—"The Earth Is Full of the Glory of God," unaccompanied motet in 6 parts, 16 pages. (G) Thanks or Festival.

Lutkin—"Thine, O Lord, Is the Greatness," (G) Easter.

H. A. Matthews—"Father, once more within this Holy Place," unaccompanied chorus, 8 parts. (S) Advent, Lent, Forgiveness, Prayer.

Milligan—"O Love that Casts out Fear," (St) The Love of God, the Peace of God, Communion.

Morse—"Recessional," men's voices, 4 parts. (St) Patriotic.

Rathbone—"The Strife Is O'er," SB. (G) Easter.

Shaw—"The Day Draws On," (G) Easter.

Shaw—"Worship," unison song for massed voices. (G) Brotherhood, Social Service, International Peace.

Spence—"Be Glad, O Ye Righteous," A or B. (St) Thanks, Praise.

Tschesnokoff—"Awake, My Soul," a cappella with a few divisions. (D) Morning Praise, the Power of God.

Willan—Six Motets, intended for unaccompanied singing. (G) 1. "Hail, Glorifying Light," 6 pages. Evening, Trinity. 2. "O how Glorious," 3 pp. Saints, Kingdom in Heaven. 3. "Very Bread, Good Shepherd Tend Us," 4 pp. Communion. 4. "O Sacred Feast," 3 pp. Communion. 5. "O How Sweet, O Lord," 3 pp. Communion. 6. "Let us Worship and Fall Down," 3 pp. Adoration, the Church.

C. L. Williams—"The Day Thou Gavest," S or T. (G) Evening, the Kingdom on Earth.

Publication of Healey Willan's six motets compares in importance with the appearance of that first great group of unaccompanied anthems which T. Tertius Noble brought out when he was organist of York Minster. After this there will be no one, I fancy, to dispute Dr. Willan's right to a place among the half dozen important composers of church music now living. The serene elevation, so simple and yet so powerful, of the fourth of these motets is as fine as Palestrina in his "O bone Jesu," and the methods are very similar. Every cathedral choir in the country should have all six of these priceless compositions, but the possession need not be limited in any such way as that; for even a quartet can manage all of these except the first and perhaps the second, and a chorus will have no difficulty with any of them when once the idiom is mastered. Indeed, I think I have seen nothing so fine for quartet

except a few of the Dickinson carols and some of Mr. Noble's four-part arrangements of his anthems. If you do not look at anything else mentioned in this article, see these numbers.

The anthem by Harvey Gaul is a splendid thing; I do not remember that the composer has ever done anything quite so fine. He has a special gift for setting collects and prayers in rather free rhythms, but he has surpassed himself in this setting of Cardinal Newman's prayer. The style is Russian with rich chordal effects and a certain suggestion of power that few composers achieve with a chorus; withal, there is something personal about this that marks it as Gaul's work throughout and not in any sense an imitation. It will have to be considered in December when I try to decide upon the finest anthem of the year. You will need at least a dozen voices to make this go, and of course fifty would be better.

The patriotic anthem by Andrews, really two or three anthems put together, adds one more to a rather short list of good things for Memorial Day and similar occasions. If your church celebrates the birthday of Washington, Lincoln or Roosevelt, there will be good reason to give this anthem careful examination. It is the best sacred music Mr. Andrews has done in a long time. The other Andrews number is fluent and pretty.

There are a number of things here for Easter and for the Sundays following Easter. For some reason they all reached me too late for consideration in my article on Easter music, but you may make note of them for another year. To me the most interesting is that by Geoffrey Shaw, who is pushing to the front as the most important English church composer of recent discovery. His other anthem, originally intended for unison singing by massed voices, is a straightforward march setting of a very fine poem by Whittier, and on a subject for which it is hard to find good church music. I should think that a strong baritone voice could make this effective as a solo. The Rathbone number is a good example of clear writing in the style of West, with an effective refrain and specially good management of the bass part. Dean Lutkin's anthem uses the Palestrina Easter hymn cleverly.

The Lutkin Thanksgiving motet is an excellent work for a large and well-trained chorus used to unaccompanied singing; I can imagine the St. Olaf choir rolling through it with that easy power that is so hard to achieve. I don't remember that its composer has ever before shown such command of that type of composition which he has made his own and which he has presented at Northwestern with such notable success.

The Dickinson-Schreck passion motet is in strophic form, easy for any type of choir and very beautiful, another big Dickinson "find." A quartet may find it wise to use accompaniment. There is occasional division of parts that makes the work primarily a chorus motet. It is rather curious how these fine things of Willan, Matthews, Dickinson, Gaul and Lutkin happen to be for unaccompanied singing. Last year there seemed to be a swinging back to the accompanied anthem, but this year the reaction to unaccompanied anthems is marked.

The Forsyth number is an exception. You may remember that I gave it an enthusiastic review when it first appeared under the title of "Idyl" as a part-song for women's voices. A number of other choirmasters recognized its value as church music, and now we have it arranged for mixed voices and given a more churchly title. It is not easy, but it is beautiful and worth the work it requires. I have always felt of this composition that its tender lyricism called for a solo voice throughout.

All the other numbers are good, but I must hurry on. A quartet will find useful the numbers by Huerter, Lemare and Milligan. While the Huerter anthems are obviously of the quartet type, the one by Milligan will go well with any choir and it is pretty. Mr. Lemare, as might be expected, has given his anthem an attractive organ accompaniment. This is the first

choral writing of his that I have liked. The Federlein anthem is by all odds the best thing its composer has done. The last two pages, with antiphonal effects between chorus and semi-chorus or quartet, are stunning. A double quartet could manage this very well. It is specially recommended for Jewish Temple use, but it will be effective also for any church celebration of a festival sort, such as a dedication or anniversary. The unaccompanied anthem by H. A. Matthews is another piece of unaccompanied writing, easy but beautiful, calling for at least a dozen voices; it is in the suave and appealing style that Dr. Matthews has made so well known, and it is in strophic form. Directors of chorus choirs should not fail to examine this. The Spence anthem is easy, tuneful and rhythmical. The Williams number, tuneful and easy, is included because there is a good deal of preaching nowadays on the subject of the Kingdom of God on earth, and this anthem has words which are just right for such a subject.

The Ippolitoff-Ivanoff number, one of the best liked of Russian anthems, is already well known in editions published by Gray and by the Boston Music Company. The Tschesnokoff anthem was previously known as "He Doth Create" in the J. Fischer edition. It is a fine thing, but because of the peculiar text I have been able to use it only once; now we have a more useful text. Some day I am going to answer a letter of Mr. Norden's obviously intended for my address which lately appeared in The Diapason. I cannot agree with his ideas regarding literal translation of Russian texts for Protestant use; but his services have been so great in bringing out Russian music that I have hesitated to criticize his judgment in the selection of texts. I have seen only one setting of a canticle that seemed interesting the past few months, and that is Mrs. Beach's setting of the "Benedictus es, Domine" in D minor (D) with a bass solo part. It is vigorous and eloquent. This is the first sacred composition of hers that I have recommended, though I admire her secular compositions.

And there is only one recent sacred solo that I can recommend, and that is a "heart song" by George B. Nevins, "We Go this Way but Once" (D), in two keys, medium or low. With all the sermons that are being preached nowadays on brotherly love and unity of the church and human kindness, this pretty song should find a hearty welcome. It has a well-turned tune and in a direct way says something worth saying. I like it very much and

expect to use it as soon as I get back to my church duties. (I haven't heard a choir since March, alas!)

Post to Marion Greenfield Brown.

Mrs. Marion Greenfield Brown has been engaged as organist by the Methodist Episcopal Church of Ruthersford, N. J., following the resignation of Fred B. Hunt, who is moving to Illinois. Mrs. Brown has had a long musical experience. She has played the organ in the North Reformed Church of Newark, Calvary Presbyterian Church of Newark and the First Presbyterian Church of Glen Cove, L. I. This was followed by a successful period at Peddie Memorial Church, and more recently at the Washington Square M. E. Church of New York City.

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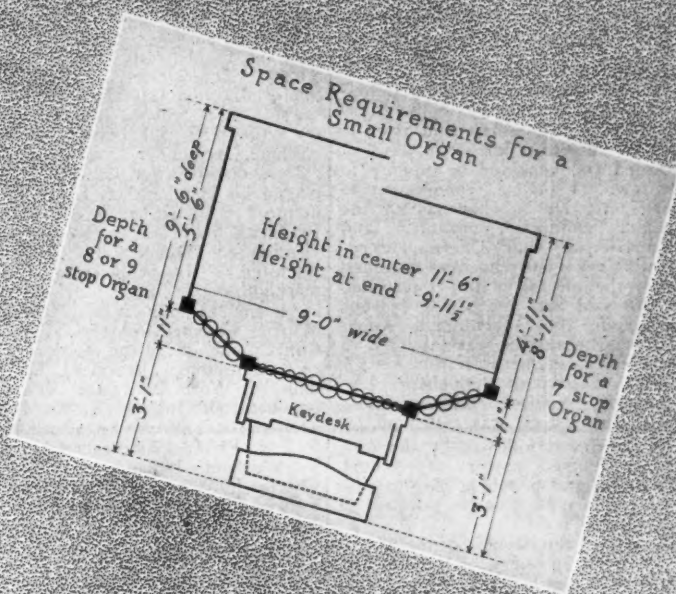
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St. Ann's R. C. Church, Dexter, Me.
Church of Good Shepherd, Waban, Mass.
St. Francis Lithuanian Church, Athol, Mass.
Gardner State Colony, E. Gardner, Mass.

St. Peter's and St. Paul's Church, Grand Rapids, Mich.
M. C. K. Little, Niles Center, Ill.
St. Teresa's R. C. Church, Chicago, Ill.
Sacred Heart R. C. Church, Sterling, Ill.
Dawson & Wikoff, Decatur, Ill.
1st Moravian Church, Wisconsin Rapids, Wis.

Franklin St. Presbyterian Church, Elmira, N. Y.
St. John's P. E. Church, Massena, N. Y.
1st Baptist Church, Canisteo, N. Y.
Zion's M. E. Church, Norfolk, Va.
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1st Presbyterian Church, Sweetwater, Texas.
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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

PENNSYLVANIA HOSTS MEET AT ALLENTOWN

STATE CONVENTION IS HELD

A. Gordon Mitchell and Other Organists Play—Choir of Asbury Methodist Church Gives Program—Election Held.

Sessions of the fourth annual convention of the Pennsylvania state council opened Thursday morning, May 29, in Asbury Methodist Episcopal Church, Allentown, with an address of welcome by Attorney James F. Henninger, representing Mayor Malcolm W. Gross, the response coming from Dr. William A. Wolf of Lancaster, the president. Mr. Henninger paid a compliment to the members of the association, declaring that they are asked to do more gratuitously for a community than any other profession. They have a great duty to perform in training people who never had any knowledge of their intended profession, and bring them to a high point of proficiency. Organists have the community spirit, he said, and are devoted to their calling and are a credit to any community. Dr. Wolf in responding said that he believed the convention would be well rewarded and benefited by coming to Allentown, paying a compliment to Charles W. Davis, chairman of the program committee, organist and choirmaster of Asbury Church, and co-operating organists who were responsible for the success of the convention. He also said that one of the reasons for bringing the convention to Allentown was because it was intended to have the sessions near the time set for the Bach Festival at Bethlehem. Unfortunately, because of Dr. Wolfe's illness, this festival was called off.

Dr. Wolf was followed by the Rev. Wayne Channell, pastor of Asbury Church, who also paid a high tribute to the organist and his contribution to ecclesiastical music.

Because of the lateness of the arrival of one of the speakers for the morning session the members were given a treat in impromptu playing upon Asbury's big organ by Captain A. Gordon Mitchell, who gave the recital in the evening. He is the distinguished organist of the Church of St. Martin's-in-the-Fields, Philadelphia.

After the organ demonstration the organists adjourned to the Sunday-school room, where the sessions were continued with an address by G. Darlington Richards, organist and choirmaster of St. James' Episcopal Church, New York City. His subject was "Modern Organs and Their Construction."

A sight-seeing trip was made through Allentown after Mr. Richards' address, the principal points being the churches, where the organs were inspected. Particular interest was taken in the visit to Zion Reformed Church. Following the inspection luncheon was served in the assembly room of the church.

At the afternoon session a paper on "The Choir and Its Appreciation" was read by S. W. Unger, organist and choirmaster of Salem Reformed Church, and another by Frederick Sohliedder of New York, on "Conscious Musical Creation, or How the Organist Can Develop Talent."

At 4 o'clock a program was given by the choir of Asbury Church, Charles W. Davis, organist and director, assisted by Miss Louise Lerch, soprano, and other organists. These organists included W. W. Landis of Zion Reformed, Edward B. Kocher of Christ Lutheran, Henry Eichlin of St. John's Lutheran, Easton, and Will Reese of St. John's Reformed, Easton. The program follows: Organ Sonata No. 5, Allegro, Guilman (W. W. Landis); "The Thought of Autumn," Philip James (Edward Kocher); Festival Toccata, Fletcher (Henry Eichlin); "Grand Choeur" in D, Spence

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
Treasurer—John Doane, 173 Madison avenue, New York City.

(William Rees); anthem, "Lead Me Lord," Wesley; solo, "Jerusalem, Thou That Killest the Prophets"; recitative, "Then They Ran Upon Him"; chorus, "Stone Him to Death" (from "St. Paul"), Mendelssohn; anthem, "Glorious Forever," Rachmaninoff; solo, "Angels Ever Bright and Fair," Handel; anthem, "Souls of the Righteous," Noble; offertory, "Hymn to the Madonna," Spicker; hymn anthem, "Peace I Leave with You," Roberts.

At 6 o'clock a get-together dinner was served in the assembly room, followed by the election of officers. At 8:15 Captain A. Gordon Mitchell played a recital. The program follows: Prelude and Fugue in D, Bach; "Moonlight," "Sunrise" and Chorale Improvisation, Karg-Elert; Allegro Vivace and Finale from First Symphony, Vierne; Intermezzo, Second Symphony, Barnes; Cantabile and Passacaglia, Third Sonata, James H. Rogers; Allegretto Scherzando, J. Stuart Archer; Overture in C major, Hollins.

Immediately after Captain Mitchell played his last number, Dr. Wolf announced that he had prevailed upon Frederick Schliedder to give an improvisation on "Duke Street" and "Old Hundred." Mr. Schliedder gave a remarkable performance.

At the evening session the Rev. Wayne Channell, pastor of Asbury Church, announced the election of officers as follows: President, Dr. William A. Wolf, Lancaster; first vice-president, Dr. John McE. Ward, Philadelphia; second vice-president, Henry S. Fry, Philadelphia; secretary, Rollo F. Maitland, Philadelphia; treasurer, Charles E. Wisner, Lancaster. The executive committee consists of the following: Charles N. Boyd, Pittsburgh; Charles W. Davis, Easton; J. Frank Frysinger, York; Dr. Charles Heinrich, Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Sewickley; Alfred C. Kuschwa, Harrisburg; Frank A. McCarrell, Harrisburg; T. Edgar Shields, Bethlehem; Will Rees, Allentown; Ernest H. Artz, Reading; Mrs. William P. Strauch, Pottsville; William Z. Roy, Lancaster; Mrs. Isabel Pearson Fuller, Bethlehem; Edward B. Kocher, Allentown; S. Wesley Sears, Philadelphia.

Lancaster Chapter Election.

At a meeting of the Lancaster chapter, held in Trinity Lutheran Chapel, June 1, these officers were elected: Dr. William A. Wolf, president; George Benkert, vice-president; Charles Sieber, secretary; George B. Rodgers, financial secretary; William Z. Roy, treasurer. The delegates appointed to represent the chapter at the convention of the National Association of Organists, to be held in Atlantic City, are: Josephine Kirkland, Cecelia A. Drachbar, Charles E. Wisner and the newly-elected officers.

Following the business session, a musical service was given in Trinity Lutheran Church. The program follows: Concert Overture in G major, Kinder (Edgar Meisky); contralto solo, "O Saviour, Hear Me," Gluck (Mrs. Josephine E. Gammons); Sonata in C major, four movements, Mendelssohn; Nocturne, Ferrata; Prelude and Fugue in B flat major, Bach; "Echo," Yon; "Jubilate Amen," Kinder (Theodore R. N. Paxson, organist Valley Forge Memorial Chapel); contralto solo, "Gloria," Buzzi-Peccia (Mrs. Gammons); Finale, "New World" Symphony, Dvorak (Harry A. Sykes).

All meetings of the chapter will be dispensed with until September, when it is planned to hold a public service at the First Presbyterian Church, Marietta.

Illinois Council.

The new officers elected by the Illinois council for the year are the following:

President—John W. Norton.
Vice-Presidents—Albert Cotsworth and Florence Hodge.
Secretary—William H. Barnes.
Treasurer—S. J. Kenison.

Executive Committee—Alice R. Deal, Robert P. Elliot, S. E. Gruenstein, Francis S. Moore and Irene Belden Zaring.

The Illinois council has completed arrangements with the Society of American Musicians, co-operating with the Orchestral Association, to have organists represented in the annual contests held by the Society of American Musicians for young artists. Organ students (American) between the ages of 21 and 31 will be eligible, when pupils of a teacher who is a member of the society.

The composition to be played at the contest this season will be Guilman's First Sonata, arranged for organ and orchestra. An appearance as soloist with the Chicago Symphony Orchestra in its series of popular concerts will be given the winner. For further details and questionnaires, address Howard Wells, president, 907 Lyon & Healy building, Chicago.

Rhode Island Council.

The June meeting was devoted to an organ recital by Walter Williams in St. Stephen's Church, Providence, June 10. The following program was played by Mr. Williams: Tenth Symphony (Romane), Op. 73, Widor; "In Memoriam" (S. P. Warren), Will C. Macfarlane; Adagio (Concerto Gregoriano), Pietro A. Yon; "Frere Jacques! Dormez Vous?", J. C. Unger; Serenade (Suite, Arcadian Idyls), Lemare; "Ancient Phoenician Procession," R. S. Stoughton.

In October there will be a recital of piano and organ numbers at St. Stephen's, featuring duets for the two instruments written by Mr. Williams.

Union-Essex Chapter.

The May meeting of the Union-Essex chapter was held in Trinity Reformed Church, Plainfield, N. J. Annual reports were read, reviewing the series of interesting recitals and lectures of the year. The following officers were elected: President, Miss Jane Whittemore; vice presidents, Hermon B. Keese and Arthur Titsworth; secretary, Miss Grace Leeds Darnell; treasurer, Miss Katherine Chetwood. After the meeting refreshments were served and the members enjoyed a program of music by Mr. Titsworth, organist of the church, and by his quartet.

Central New Jersey.

At the June meeting of the Central New Jersey chapter, held in Trenton, Mrs. Kendrick C. Hill, formerly organist of the Fourth Presbyterian Church of that city, was re-elected president for the year. The other officers elected were: George I. Tilton, first vice-president; Alfred Masonheimer, second vice-president; Mrs. Edith Groome Myers, secretary, and Miss Caroline Wetzel, treasurer. The executive committee, appointed by Mrs. Hill, is composed of the officers and Mrs. Elliott D. Cook, W. A. White and Paul Ambrose.

Plans were discussed for the season and it was decided to have joint recitals of the type held successfully last winter.

Miss Elma L. Johnston, music editor of the Trenton Evening Times, was the speaker of the evening.

Executive Committee.

The executive committee met at headquarters June 3, with the following present: President Noble, Chairman McAll, Mrs. Fox, Miss Whittemore and Messrs. Fry, Sammond, Richards, Stanley, Riesberg, Weston and Nevins. The treasurer's report showed that there had been a fine response to the second letter sent to de-

linquents and that the balance on hand was at a new high mark. A Campbell Weston was appointed acting treasurer for the summer.

A motion was made and carried unanimously that a resolution of good wishes be sent to Dr. William C. Carl in honor of the twenty-fifth anniversary of the Guilman Organ School.

The president of the N. A. O. was empowered to appoint two members to meet with a committee made up of members of the O. B. A. and the A. G. O. to take up matters which have been proposed by the reference committee of the N. A. O.

S. E. Gruenstein, secretary of the Organ Builders' Association, was present at this meeting and gave a greeting from that association. The executive committee through Mr. Gruenstein sent its good wishes to the organ builders' meeting at the Waldorf-Astoria in New York.

It was voted to continue the registration fee of \$1 at the Atlantic City convention. This fee will entitle the member to the official program and badge and other special privileges.

Kentucky Council.

The last musical service of the season was held at St. Andrew's Episcopal Church Thursday evening, June 12. The combined choirs of St. Andrew's and the Warren Memorial Presbyterian Church participated, with other singers who were interested.

Mrs. Albion Cornwall and William E. Pilcher, Jr., were the organists, the program being arranged by them. Because of the excessive heat there was not a large crowd, but those present enjoyed the program very much. The Rev. John S. Douglas, rector of St. Andrew's, gave an interesting talk on the development of the organ.

At the last regular meeting the following officers were elected for next year:

President—W. E. Pilcher, Jr.
Vice President—Mrs. Arthur Almstedt.

Corresponding Secretary—Miss Sarah McConathy.

Recording Secretary—Miss Lucille Herget.

Treasurer—Maurice Davis.

The branch chapter at Lexington has had a successful year, considering the fact that it is its first, having been organized last September.

Camden Chapter, New Jersey.

The territory of the new chapter in Camden will cover the counties of Camden, Gloucester and Burlington. The chapter was organized May 18 and the second meeting was held June 23.

Complete details concerning the Atlantic City convention and a program of the convention, as well as programs of the recitals, will be found on the first page of this issue.

SUMMY'S CORNER

Organists generally have shown great interest in the recent work on theory by Adolf Weidig, and they will be still further interested in what

EMIL OBERHOFFER

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**New Idea in Kimball Three-Manual
to Be Placed in Presbyterian
Church at Webster Groves,
Mo.—All Under Expression.**

The W. W. Kimball Company of Chicago has won the contract to build an organ for the new Presbyterian Church being built in Webster Groves, a suburb of St. Louis. The specification is entirely straight, with the exception of a unit second diapason on the great organ, and the usual augmented pedal. There are some interesting features, including the division of the swell organ. The stops of this manual are arranged in two sections, the majority being permanently connected to the swell keys, but a section consisting of five stops is made into an auxiliary ancillary organ which can be placed at will on any or all manuals and is not affected by the main organ couplers, having sub, super and unison and pedal couplers of its own. This division is normally part of the swell manual, but its separation and placement on other manuals will open the way to many combinations which would not be possible if it were not arranged as an ancillary section.

The swell is equipped with second touch, on which the great may be drawn at sub, super and unison pitch. There are thirty-two couplers in all, eight adjustable combination pistons on each manual and pedal, and eight universal adjustable combination pistons. Each manual has a cancel piston and there are four fixed blind combinations, together with a release piston, which collect the four tone color groups of the organ (diapason, reed, string and flute) at unison pitch on the great at will. The entire instrument, including all of the pedal, is under expression.

The specifications are the design of Alfred Booth, organist of the church.

The organ is to be built with the stops of the choir and certain stops of the great and swell omitted for the present, but will be completed at an early date. M. E. Hardy represented the W. W. Kimball Company in the transaction.

Following are the specifications:

GREAT ORGAN.

1. Major Diapason, 16 ft., 35 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
4. Octave (from No. 1), 4 ft., 61 notes.
5. Violoncello, 8 ft., 61 pipes.
6. Clarabella, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 pipes.
8. Flute d'Amour, 4 ft., 61 pipes.
9. Tromba (placed in Swell chamber), 8 ft., 61 pipes.
10. Harp (from Choir), 49 notes.
11. Chimes, Deagan Class A, 20 bells.

Tremolo.

SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Diapason, 8 ft., 73 pipes.
14. Tibia Minor, 8 ft., 73 pipes.
15. Viola, 8 ft., 73 pipes.
16. Oboe Horn, 8 ft., 73 pipes.
17. Vox Humana, with vibrato, 8 ft., 61 pipes.
18. Flauto Dolce, 2 ft., 61 pipes.
19. Dolce Cornet, 3 rks., 133 pipes.

ANCILLARY ORGAN.

21. Salicional, 8 ft., 73 pipes.
22. Vox Celeste, 8 ft., 73 pipes.
23. Rohr Flöte, 8 ft., 73 pipes.
24. Flute Harmonic, 4 ft., 73 pipes.
25. Tuba Horn, 8 ft., 73 pipes.

Tremolo, affecting Swell and Ancillary organs.
Two pistons, together with a release, are to be placed in the right-hand key-check of each manual, enabling the organist to place the Ancillary organ on any manual with or without the stops of that manual at will. The couplers of the main organ are not to affect the Ancillary organ.

CHOIR ORGAN.

26. English Open Diapason, 8 ft., 73 pipes.
27. Stopped Flute, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 73 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Traverse Flute, 4 ft., 73 pipes.
31. Nazard, 2 1/2 ft., 61 pipes.
32. English Horn, 8 ft., 73 pipes.
33. Harp, Deagan No. 1849 A, 49 metal bars.
34. Clarinet, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN (Augmented).

35. Accoustic Bass, resultant, 32 ft., 32 notes.
36. Open Diapason, 16 ft., 32 pipes.
37. Second Open Diapason (from No. 1), 16 ft., 32 notes.
38. Bourdon (ext. of No. 6), 16 ft., 12 pipes.
39. Lieblich Gedeckt (from No. 12), 16 ft., 32 notes.
40. Octave (from No. 1), 8 ft., 32 notes.



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The Pastor's Study

Waverly, Iowa, March 10, 1924.
The Bennett Organ Co.,
Rock Island, Ill.

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Every day finds more shouters for Bennett organs in Waverly. The fact that a new organ could be in 18 months before a tuner touched it, speaks well for the material used. The tone has proved its fine quality in pianissimo accompaniment as well as Mendelssohn's heaviest wedding march.

Waverly shouts for the Bennett Organ from the unfailing blower downstairs to the top of the highest pedal pipe.

Surely,
(Signed) John D. Clinton
Pastor.

Bennett Organ Company
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41. Bass Flute (from No. 6), 8 ft., 32 notes.
42. Cello (from No. 5), 8 ft., 32 notes.
43. Still Gedeckt, (from No. 12), 8 ft., 32 notes.
44. Trombone (ext. of No. 9), 16 ft., 12 pipes.
45. Contra Oboe (ext. of No. 25), 16 ft., 12 pipes.
46. Tromba (from No. 9), 8 ft., 32 notes.
47. Chimes (from Great).

Christian Ends Busy Season.

Palmer Christian has closed his first year at the University of Michigan and has been in great demand for recitals ever since going to Ann Arbor. In addition to his appearance at the organ and orchestra concert with the Chicago Symphony Orchestra in Chicago and with the Rochester Eastman Theater orchestra at the N. A. O. convention last August, he played at the May festival of the University of Michigan with the Chicago Symphony Orchestra and gave recitals at the biennial convention of the National Federation of Music Clubs in Asheville, N. C., and before the Michigan and North Carolina chapters of the A.

G. O. Other engagements include three recitals at Grand Rapids, Mich., since Jan. 1; at Palm Beach, Fla.; Savannah, Ga.; Evanston, Ill.; Davenport, Iowa; Waterloo, Iowa; Plymouth, Ind.; Muskegon, Mich.; Manistee, Mich., and Big Rapids, Mich., in addition to the weekly recitals at the University of Michigan. Next season Mr. Christian will be under the management of Philip La Rowe, 604 East Madison street, Ann Arbor, Mich. During July and August he will be in Colorado and New Mexico, preparing programs for the coming season's recitals.

George Leland Nichols has been appointed instructor in piano and theory at Ohio Wesleyan University, Delaware, Ohio, for the coming year. Mr. Nichols is a Chicago organist and formerly played at St. Mary's Episcopal Church, Park Ridge. He is a pupil of Howard Wells in piano and of E. Stanley Seder and Palmer Christian on the organ.

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CLAUDE DEAGAN DIES IN CALIFORNIA HOME

LOSES AFTER BRAVE FIGHT

Son and Aid of Founder of Large Chicago Business Was 38 Years Old
—Widow, Parents and Two Children Survive.

Jefferson Claude Deagan, son of the founder and president of J. C. Deagan, Inc., died at Riverside, Cal., June 4. He was 38 years old.

Claude Deagan, as he was affectionately called by his hosts of friends both in and out of the musical world, grew up with the business which bears his father's name. It was largely through his efforts and foresight that it has grown to its present proportions, the largest concern of its kind in the world.

While still in his teens he foresaw the possibilities in the business which his father had founded years before and with faith in the future he brought about a complete modernization of the various manufacturing and sales departments. Such was the success of his efforts that he was eventually taken in as a member of the firm, later becoming vice-president and general manager. He built up a strong organization, selecting for the various executive positions men in whom he could place complete confidence. Many of these employees had grown up from boyhood with him in the business, learning the work step by step under the direction of J. C. Deagan, Sr., who, though advanced in years, still, as its president, takes an active interest in the affairs of the firm. No finer tribute to both father and son could be offered than that, throughout the years, the personnel of the organization has remained practically unchanged.

A few years ago Claude Deagan took up his residence in California in an endeavor to recover his health, which had become impaired during the war. When the United States became

involved in the world conflict Mr. Deagan was one of the first to convert his organization to the needs of the government in furnishing supplies for army and navy. All of the supplies which the firm manufactured during this trying period were of a highly scientific nature, such as gunners'



JEFFERSON CLAUDE DEAGAN.

quadrants, elevation quadrants, aiming stakes, etc.

Besides his widow and parents he is survived by two children—Jack, 14 years old, and Jane, 7 years old—and by a sister, Vita. A brother, Waldo, died twelve years ago.

Mr. Deagan was a member of the Illinois Athletic and numerous other clubs.

In accordance with his wishes his body was cremated and the ashes will be placed in the family mausoleum in Rosehill cemetery, Chicago.

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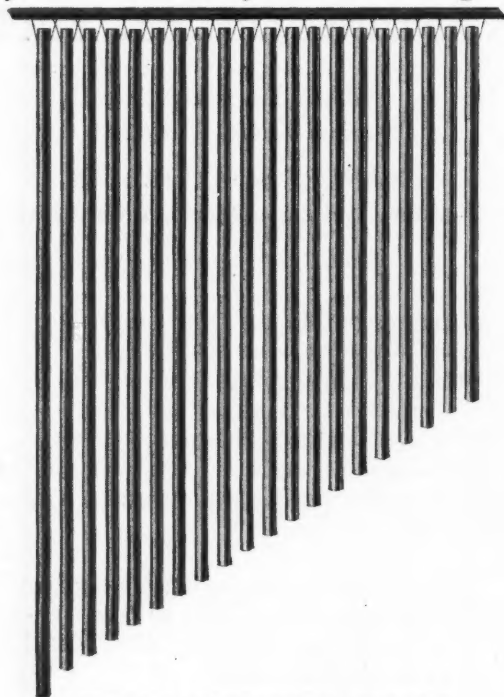
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NEW ORGAN FOR GALBRAITH.

Austin to Build Three-Manual for Church at Richmond, Va.

J. Lamont Galbraith, well-known composer of anthems, is to have a new three-manual Austin organ, with an echo division, at the Seventh Street Christian Church at Richmond, Va., where he presides over the music. The contract has just been awarded to the Austin Company through its Atlanta office, of which Roy E. Staples is in charge.

Following is the specification of the instrument:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Small Diapason, 8 ft., 73 pipes.
*Doppel Flöte, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Harmonic Flute, 4 ft., 73 pipes.
*Harmonic Tuba, 8 ft., 73 pipes.
Chimes (from Echo).

*Enclosed in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

(Playable from Great or Choir manual.)
Muted Viol, 8 ft., 61 pipes.
Muted Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 notes.

PEDAL ORGAN.

Lieblich Gedeckt, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Open Diapason, 16 ft., 32 pipes.
Dulciana, 16 ft., 12 pipes.
Bass Flute, 8 ft., 32 notes.
Doppel Flöte, 8 ft., 32 notes.
Resultant, 32 ft., 32 notes.

Florence Clayton Dunham Honored.

Mrs. Florence Clayton Dunham of Fairmont, W. Va., was appointed state chairman of church music by the West Virginia Federation of Music Clubs at the annual convention held in Fairmont. Mrs. Dunham will head a committee composed of representatives from the leading cities of West Virginia. Mrs. Dunham has had wide experience in church music, and has been an organist for twenty-two years. She began her career when a young girl. She is now organist and chorister at the Billingsley Memorial Church. She has studied under Clarence Eddy of Chicago and other noted teachers.

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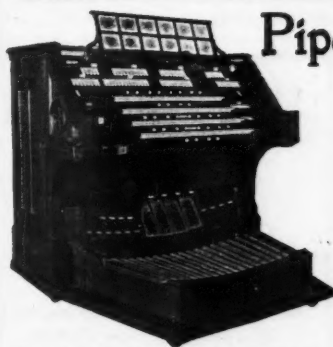
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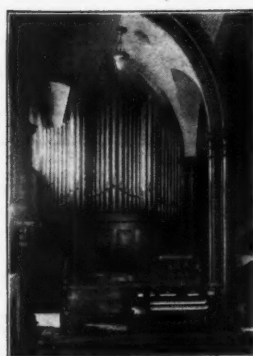
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WATERTOWN CHURCH WILL HAVE A SKINNER

TRINITY RECEIVES FINE GIFT

Gerald F. Stewart to Preside Over New Three-Manual, Presented by the Daughter of Former Governor of New York.

Trinity Church at Watertown, N. Y., of which Gerald F. Stewart is organist and choirmaster, has awarded to the Skinner Organ Company the contract to construct a three-manual of forty speaking stops. This instrument will replace an old three-manual Johnson. The new organ is the gift of Mrs. Emma Flower Taylor, daughter of the late Roswell P. Flower, former governor of New York. The church is one of the most prominent in the state and Mr. Stewart has been presiding over its music for a series of years.

Following is the scheme of stops of the new organ:

GREAT ORGAN.

Bourdon, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Clavichord, 8 ft.
Erzähler, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Tromba, 8 ft.
French Horn (in Swell box), 8 ft.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Gedeckt, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Flute Celeste, 2 ranks, 8 ft.
Flute, 4 ft.
Octave, 4 ft.
Flautina, 2 ft.
Mixture, 3 ranks.
English Horn, 16 ft.
Cornopean, 8 ft.
Corno d'Amore, 8 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Gamba, 8 ft.
Concert Flute, 8 ft.
Dulciana, 8 ft.
Flute, 4 ft.
Nazard, 2 1/2 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Harp.

PEDAL ORGAN.

Diapason, 16 ft.
Bourdon, 16 ft.
Echo Bourdon (from Swell), 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Still Gedeckt (from Swell), 8 ft.
Flute, 4 ft.
Trombone, 16 ft.
English Horn (from Swell), 16 ft.

Cincinnati Positions for Titus.

Parvin W. Titus has been appointed head of the organ department at the Cincinnati Conservatory of Music and will take up his work there Sept. 1. He will also be organist and choirmaster of the Church of the Advent in Cincinnati. Mr. Titus has resigned as organist at St. Paul's Episcopal Church, Brooklyn, N. Y., and will pass the summer in the south.

Dunkley Opens Two Three-Manuals.

Ferdinand Dunkley of Birmingham, Ala., opened two three-manual Moller organs within three days—at the First Methodist Church, Talladega, Ala., May 30, and at St. Paul's Catholic Church, Birmingham, June 1. At Talladega he played the following program: Concert Overture in C minor, Hollins; "Marche Funebre et Chant Seraphique," Guilmant; "Tendresse," Cedric Lemont; Toccata and Fugue in D minor, Bach; "Evening Bells and Cradle Song," Macfarlane; "Cadiz," Albeniz - Dickinson; "May - Night," Palmgren-Dunkley; Serenade, Rachmaninoff-Kraft; Toccata in F, Crawford; Reverie and Caprice, Faukes; "La Concertina," Yon; March from

"Aida," Verdi. At St. Paul's Catholic Church the program was as follows: "Alleluia," Loret; "Adoration," C. W. Pearce; "The Bells of St. Anne de Beaupre," Russell; St. Ann's Fugue, Bach; "Gloria in Excelsis," Harrison; Prelude to "The Dream of Gerontius," Elgar; Offertoire in D minor, Batiste; "Ave Maria," Schubert; Capriccio, Lemaigre; "Echo," de la Tombelle; "Piece Heroique," Cesar Franck. The choir sang two selections, with Mrs. O. W. Colgan, organist of the church, at the organ.

Courboin Class to See Organs.

The master class in organ playing conducted by Charles M. Courboin at Scranton, Pa., has been in session since the first week in June. The class is full to the limited six members and the work is progressing in a most interesting and satisfactory way. Mr. Courboin maintains the standards of artistic perfection, with which the concert world is acquainted in his own work; details of registration and of finish are most carefully worked out, and traditional ideals that have passed from the great masters to their pupils are explained and absorbed, so that there exists in the class an interest so keen and an enthusiasm so alive that the study of the music presented has become intense and absorbing. In the schedule for the weeks to follow is included a series of trips to visit organs of note in other cities. The great organ in Wanamaker's store at Philadelphia and the organs recently installed at Pottsville and Lancaster, Pa., will be heard and played and invitations to visit the Eastman School and several of the fine organs in New York have been received by Mr. Courboin. Part of the training of the members of the class is to bring their work to other organs, so as to become familiar with the problems of the concert organist.

The large Skinner organ in St. Luke's Episcopal Church at Evanston, over which Herbert E. Hyde presides, has been completed by the installation of cathedral chimes—a gift to St. Luke's from Mr. and Mrs. C. C. Virgil of Evanston, in memory of Mrs. Virgil's father, William H. Cotterell. The chimes were blessed at a great festival service which marked the beginning of a three-day celebration by St. Luke's parish of Dr. George Craig Stewart's twentieth anniversary as rector. They were heard for the first time as the choir entered the church singing St. Luke's Hymn, written by Dr. Stewart and set to music by Mr. Hyde.

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PROBLEMS OF THE DAY TAKEN UP BY BUILDERS

DISCUSSIONS MARK MEETING.

Wangerin Re-elected President of Association at Annual Session in New York—Large Representation of Trade Present.

(Continued from page 1.)

eighteen members represented. The minutes of the annual meeting held in Chicago in 1923 were read and approved.

The president proceeded under the regular order of business to present his annual report, but it was moved and seconded that the report be put over until the afternoon session, so that it might be heard by a larger number. This was passed.

The treasurer, John Spencer Camp, presented his report. On motion of W. E. Pilcher the report was accepted and filed and further action on it was deferred.

The secretary's annual report was then read and on motion was accepted.

The report of the membership committee was presented by S. H. Ebert, in view of the death of E. H. Anderton, chairman of the committee. Mr. Ebert spoke feelingly of the passing of Mr. Anderton and also of the death of Mr. Hillgreen, another member of the committee. He reported the addition of several members and the influence brought to bear to persuade one class A member to return to the fold. The report was accepted with thanks.

There was no report from the committee on the standardization of the console. It was moved that the chairman of the committee be instructed to send a questionnaire on organ console measurements and plans for standardization to all the members. There was discussion by Mr. Westerfield, Mr. Wangerin and Mr. Pilcher. Mr. Wurlitzer changed his motion to read that the committee be constituted of Messrs. W. Meakin Jones, Ernest M. Skinner and John T. Austin and that it follow up the matter of console standardization, prepare and submit a suggested arrangement and measurements of keys and pedals, making inquiries of the builders on the basis of its suggestions, and present its recommendations for action by the association. This was seconded by Mr. Pilcher and passed.

There was further discussion on standardization by the president and by Mr. Losh. The latter favored immediate action rather than a questionnaire. The secretary was directed to follow up the work of the committee.

The question of procedure for the election of officers being brought up, it was moved by Mr. Camp that a nominating committee of three be appointed by the chair. This was adopted and the president appointed Messrs. Pilcher, Wurlitzer and Dennison.

The morning session then adjourned until 1:30.

The afternoon session was called to order by President Wangerin at 1:50. The president's report was taken up as the first order of business. Mr. Wangerin read a review of the efforts of the year and the work done by the association and emphasized the aims and ideals which the association should have before it for success in the future. The address is appended to the minutes. Mr. Pilcher moved that a vote of thanks be tendered President Wangerin for the considerate and able address made by him and that the secretary be asked to have it published in full in the next issue of The Diapason. This was seconded and passed by a unanimous vote. Mr. Wangerin explained that there was still much to be done by the association and that the future depended on a large representation of actual organ builders in the activities of the organization. He voiced the hope of reaching the day when great things shall be accomplished, and bespoke the interest and enthusiasm of all the members.

The election of officers was the next business. Chairman Pilcher of the nominating committee made a report

showing the following slate: President, Adolph Wangerin; vice president, John Spencer Camp; secretary, S. E. Gruenstein; treasurer, Joseph Estey; members of the board of directors, Arthur H. Marks, C. S. Losh, W. S. Dennison, J. O. Funkhouser, George A. North, S. H. Ebert and William E. Pilcher. Mr. Pilcher took the chair and called for further nominations from the floor. Mr. Wangerin modestly suggested that he might not be the man for president for the ensuing year. Mr. Pilcher responded by stating that Mr. Wangerin had done heroic work in the past year and that the committee felt strongly that he should be president for another term. H. L. Pratt, representing Mr. Estey, who had been called out of the room, offered a declination of the nomination for treasurer on the ground of lack of experience. Various members expressed the opinion that Mr. Estey should serve. It was moved by Mr. Wurlitzer that the secretary cast the ballot of the association for the officers selected by the nominating committee and the motion was adopted unanimously.

New business was the next order. The president proceeded to bring up ten points formulated by him as suggestions of subjects for discussion. The first of these was the query: Is the individual member benefited by the strong moral support afforded by an association? He asked for expressions of the sentiment of the members and how to overcome indifference. A number of those present joined in the discussion. Mr. Camp pointed out the benefits derived directly and indirectly from connection with the Music Industries Chamber of Commerce and especially the value of its propaganda in stimulating interest in all things pertaining to music. He asked that the importance of this factor be not overlooked. He declared that it was evident to all that music was in the air more than ever before.

The president then brought up the question of the possibility of a standardization of quality. He asked whether it was not possible to go on record by specifying a basis of quality which must exist in a first-class organ—what its parts and material must be and their treatment in its construction. In this way he deemed it possible to establish a fundamental basis for standard of quality in organ construction. Mr. Wurlitzer suggested the possibility of a standardization of key-boards and a resulting economy. Mr. Funkhouser suggested standardization of pedal boards as well as manual and Mr. Wangerin suggested a standard of materials and scales of pipes, etc.

Selling tactics was the next topic for discussion. Mr. Pilcher said that the heads of companies should assume responsibility for what their representatives do and say. He stated that the industry was being given a black eye by certain practices. Mr. Losh said that he did not believe any responsible head of an organ company favored or approved unfair tactics in sales and expressed the opinion that reports of unfairness were due in many instances to purchasers who were eager to please those to whom they did not award the contract. He asserted that the association would grow and flourish as it adopted objectives that are for the benefit of the industry as a whole rather than dealing with the complaints of individuals. He declared that he was not discouraged as to the membership situation.

It was then moved by Mr. Losh that a committee be appointed by the chair to memorialize the bishop and chapter of the Garden City Cathedral on Long Island not to purchase a foreign organ to displace the great organ built by Roosevelt and rated as one of the finest instruments ever built in this country. This was seconded by Mr. Gottfried. After some discussion, in which it was suggested that the organizations of organists be urged to join in a similar protest, the motion of Mr. Losh was adopted. The chair appointed as the committee to prepare the memorial Messrs. Losh and Pilcher.

The chair next brought up the question of the uniform contract adopted by the association at one time, but not generally complied with by the membership. Mr. Losh warmly defended

the provisions of the standard contract and pointed out its benefits. He stated that his firm made consistent use of it with the best results. Mr. Schantz favored a recommendation that the provisions of the standard contract form be followed by members of the association. Mr. Camp stated that if any good was to come from the contract, all members should live up to its provisions, but he expressed the opinion that this cannot be enforced unless members were required to put up adequate forfeits. Mr. North stated that his company used the uniform contract.

Mr. Losh moved that the uniform contract form be re-approved by the association and its use as drawn be recommended to the members. This was seconded by Mr. North and adopted.

Adjournment for the day was taken at 5:10.

TUESDAY MORNING SESSION— JUNE 4, 1924.

When the morning session was called to order at 10:20 President Wangerin appointed as the membership committee for the year S. H. Ebert, William E. Pilcher and George A. North.

The committee appointed at the session of the preceding day to prepare a memorial on the matter of the organ in the Garden City Cathedral reported a letter prepared by it to be sent by the secretary to the bishop and chapter of the cathedral.

The matter of the condition of the great organ in the Auditorium in Chicago was brought up in this connection. On motion the secretary was instructed to draw up suitable resolutions and present them to the proper authorities interested in the Fine Arts building in Jackson Park, Chicago, incorporating the sentiment of the association with the view to acquiring and preserving this organ for the future.

The question of unpaid dues of members was brought up and discussed at length. After a thorough consideration, especially of the policy to be followed by the treasurer in the cases of members who resigned when their dues were in arrears, it was moved that the officers and directors be advised to interpret Article 14 of the constitution so that its provisions shall be deemed permissive rather than mandatory. This was passed. It was moved that the dues of all members who claim to have resigned from the association be canceled and that they be re-admitted to the association in good standing on the same footing as any new members. This was adopted.

The secretary then requested that in view of the finances of the association his salary for the ensuing year be reduced. He asked that some member make a motion to this effect. Mr. Pilcher moved that in view of the secretary's request the salary for the year be set at \$1,000. In seconding this motion Mr. Camp made a brief statement which the association ordered to be incorporated in the minutes, as follows:

"In seconding Mr. Pilcher's motion fixing the salary of the secretary for the ensuing year at \$1,000, I personally want to express my high appreciation of Mr. Gruenstein's uniform courtesy, efficiency and hard work in connection with the association. He has proved himself an ideal secretary and one who has furthered in every way the association's interests. His voluntary acceptance of a reduced compensation as secretary is only one instance of disinterested devotion and service."

Mr. Funkhouser suggested that Senator Emerson L. Richards of Atlantic City, N. J., who has shown his interest in everything connected with the organ, be made an honorary member of the association. Mr. Losh, Mr. Ebert and others discussed the proposal and set forth the appropriateness of the action proposed. The motion to elect Senator Richards to honorary membership was adopted unanimously.

After some discussion it was voted to adopt A-440 as the official pitch for organs to be built by association members.

A letter was read from A. Gottfried & Co., Erie, Pa., in regard to certain inequalities and injustices in railroad

rates. On motion of Mr. Dennison, who supported the suggestion of the Gottfried Company, it was voted to refer the letter and its contents to the Music Industries Chamber of Commerce through the secretary, with the request that it take appropriate action to bring the matter to the attention of the railroad authorities.

Mr. Ebert presented a valuable article written by him on electric motors, etc., and at the suggestion of the president it was referred to the secretary for publication in The Diapason.

After the reading of several communications and suggestions from members who were not able to be present in person, the session adjourned sine die at 1 o'clock p. m.

ADDRESS OF ADOLPH WANGERIN, PRESIDENT, AT THE MEETING OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA, NEW YORK CITY, JUNE 3, 1924.

We are bringing to a close today another year in the history of the Organ Builders' Association. While we are not in position to point to any outstanding accomplishments within our organization, we can at least report that conscientious efforts have periodically been made to bring before the entire organ building industry, members of our association as well as non-members, the importance of a virtually 100 per cent organized body and the necessity of clear-cut, straightforward co-operation, ethically as well as industrially.

The present administration in charge of guiding the affairs of our association had neither authority nor executive power to enact any policy of real progressive functioning. The comparatively small attendance of actual, representative heads of organ building establishments at our last annual meeting unfortunately offered no basis on which to approach our members with specific recommendations, nor was it possible to promote standardization of any kind, or uniformity in contract stipulations. To make all this effectively possible it is obviously necessary that we have an active and interested membership of such decisive, representative extent that practically the entire organ building industry is with us in all that we undertake for its best interests.

It was therefore deemed advisable to endeavor by a series of letters addressed to all organ builders, within and without our association, to create interest in this present annual meeting, encourage a large and fully representative attendance, and then proceed with at least a large and controlling majority to map out a definite program of such future activities as will firmly establish the usefulness and value of organized working together.

No doubt some of you are wondering what our purpose is in attaching such great importance to this meeting and what we hope to accomplish by bringing together the fullest possible representation of the organ building industry. Let us state that we trust it may be possible for this meeting to be productive of at least three accomplishments:

First—We hope that a thorough discussion of ways and means to make our association stronger, more influential, more assertive, more in keeping with the dignity and eminence of the organ building industry, will result in constructive suggestions and practical plans of co-operation.

Second—We hope to evolve here some incentive for greater interest, some stimulating factor for more positive results in uniform practices and progressive industrial methods to which all organ builders may and will consistently adhere. There may be some insuperable limitations and uncommon characteristics in organ building to consider in some respects, but anything of that nature should not restrain us from reaching a point where, on general, up-to-date principles, organ building as an industry will at least square with, if not actually excel, other prominent industries.

Third—We hope that a plea for more pronounced artistic ideals in organ building and higher ethics in organ selling will fall on willing minds. Organ building and organ selling has

[Continued on page 29.]

RECITAL PROGRAMS

Miss Eda E. Bartholomew, Atlanta, Ga.—Miss Bartholomew gave a recital at the Associate Reformed Presbyterian Church the evening of May 21. She played as follows: "Offertoire de St. Cecelia," Batiste; Air, Pergolesi; Londonderry Air, Coleman; Intermezzo; "Dawn's Enchantment," Dunn; "To the Rising Sun," Torjussen; Variations on an American Air, Flagler; "Canzone della Sera," d'Evry; Intermezzo, Callaerts; "In Springtime," Kinder; Panfare, Shelley.

Harry L. Vibbard, Syracuse, N. Y.—Mr. Vibbard, organist of the First Baptist Church, was engaged by the Morning Muscular of Oneida to give its annual recital June 10 at the First Presbyterian Church of Oneida, N. Y. His offerings were as follows: Overture in C minor, Hollins; Nocturne in C major, Grieg; "Gavotte de la Cour," Broca-Stewart; Toccata in C, d'Evry; "Pledge Heroique," Franck; "The Brook," Dethier; Indian Serenade and Scherzino, Vibbard; Overture, Miniature, Tchaikowsky; Caprice, Johnson; March from "Tannhäuser," Wagner.

Harold Vincent Milligan, New York.—Mr. Milligan played this program at the home of F. S. DuPont, Longwood, Pa. June 22: Prelude and Fugue in F minor, Handel; Pastorale and Siciliano from Flute Sonata, Bach; Gavotte, Beethoven; Pastorale, Franck; Intermezzo, Callaerts; "Grand Choeur" and "In Paradise," Dubois; Sonata in A minor, Borowski; "Peasant's Song," Festival of the King, Chorale and "Solweig's Song," Grieg; "Song of Victory," Moussorgsky; Prelude in G flat, Scriabine; Humoresque, Tchaikowsky; "Told by the Campfire," Goodwin; March and Chorus from "Tannhäuser," Wagner.

Charles E. Clemens, Cleveland, Ohio.—Dr. Clemens gave a recital June 5 to open an organ built by A. Gottfried & Co., the gift of Mrs. Sarah A. Young to Glenwood United Presbyterian Church of Erie, Pa. Dr. Clemens' selections included: Overture to the Occasional Oratorio, Handel; Fugue in A minor, Bach; Andante from Violin Concerto, Mendelssohn; "Wedding Festivities at Troldhaugen," Grieg; "Lied," Chauvet; Melody in G, Batiste; "Finlandia," Sibelius; Vorspiel to "Lohengrin," Wagner; "Walter's Prize Song," ("Die Meistersinger"), Wagner; "Pilgrims' Chorus," Wagner.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian played as follows in recent twilight recitals at the University of Michigan on Wednesday afternoons: June 4—Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby; "Ave Maria," Bach-Gounod; Scherzo, Hollins; Variations on "Weeping, Fearing, Mourning, Trembling," Liszt; "Walter's Prize Song," ("Die Meistersinger"), Wagner; Caprice, Wolstenholme; "In the Church," Novak.

April 30—Introduction and Allegro and Pastorale (Sonata No. 1, D minor), Guilmant; Minuet, Boccherini; Andante Cantabile (Flute Sonatina), Tchaikowsky; Prelude, Fugue and Chaconne in C, Ruxtehdue; "To a Wild Rose," MacDowell; Scherzo-Caprice, Candlyn; "Beatitude," Bossi.

Frank L. Sealy, New York City.—On his recent trip of visitation to various chapters of the A. G. O. Warden Sealy played recitals as follows:

St. Luke's Episcopal Church, Memphis, Tenn., April 30—Prelude and Fugue in E flat, Bach; Pastorale in E, de la Tombelle; Fountain Reverie, Fletcher; "Twilight and Evening Bell," Sealy; Song without Words, Sealy; "In India," Suite, Stoughton; "Pledge Heroique," Cesar Franck; Allegretto Giocoso, Handel; First movement from First Symphony, Maquaire.

First Baptist Church, Dallas, Tex., May 7—Rigaudon Lull; Bridal Song, Jensen; Suite, "In India," Stoughton; "Courant" and Duo, Holloway; "Pledge Heroique," Franck; Song without Words, Sealy; Allegretto, Maquaire.

Oak Cliff Presbyterian Church, Dallas, Tex., May 6—Prelude and Fugue in E flat, Bach; Postlude in E, de la Tombelle; Overture, "Midsummer Night's Dream," Mendelssohn; "Pledge Heroique," Franck; Fountain Reverie, Fletcher; "Twilight and Evening" and Song without Words, Sealy; "Funeral March of a Marionette," Gounod; Allegretto Giocoso, Handel; First movement (from First Symphony), Maquaire.

David A. Pressley, Columbia, S. C.—Mr. Pressley gave an interesting recital at the Washington Street Methodist Church June 3, assisted by the choir, soloists and a string quartet. A feature number was a trio for violin, piano and organ. In which Mr. Pressley was assisted by Mrs. Walter Golz, violinist, and Mr. Golz at the piano. The trio was a Meditation by Mietzke. The organ selections included: Offertoire in B flat, Read; "Dreams," Stoughton; "A Cloister Scene," Mason; "Marche Slav," Tchaikowsky; "Romance sans Paroles," Bonnet.

J. Lawrence Erb, Newport, R. I.—Mr. Erb gave a recital at the First Presbyterian Church June 12, playing this program: Toccata and Fugue in D minor, Bach; Madrigal, Rogers; "Within a Chinese Garden," Stoughton; "The Swan," Stebbins; Sonata No. 4, in D minor (Allegro assai and Andante), Guilmant; Meditation, Kinder; Grand Chorus in D, Renaud; "Summer Fancies," Cole; "From the South," Gillette; Triumphant March in D flat, Erb.

Alexander McCurdy, Jr., San Francisco, Cal.—Mr. McCurdy, one of the most talented young organists on the coast and

organist and choirmaster of St. Luke's Church, gave the following program at the Exposition Auditorium at noon May 13: Sketch in F minor, Schumann; "At Evening," Kinder; Gavotte, Edward Elgar; "Caprice Viennois," Kreisler; Bourree in D, Wallace A. Sabin; Berceuse, Delbruck; Prelude in C sharp minor, Rachmaninoff; Finale from "Grand Piece Symphonique," Franck.

J. Warren Andrews, New York City.—Mr. Andrews played the following recital at the Church of the Divine Paternity the evening of June 1: Fugue (St. Ann's), Bach; Berceuse in F, Gounod; "Marche Funebre et Chant Seraphique," Guilmant; Largo, Handel - Whitney; "Jubilate Amen," Kinder.

Warren D. Allen, Stanford University, Calif.—The final recitals of the academic year, closing the series of historical programs of American organ music, were played by Mr. Allen, the university organist, at the Memorial Church June 10 and 12. The offerings were:

June 10—Concert Piece in B minor, Horatio Parker; "At Evening," Dudley Buck; Allegretto, Arthur Foote; Sonata No. 2, in D minor, James H. Rogers. June 12—Allegro from the Second Symphony, Edward Shippen Barnes; Idyl, "From the South," James R. Gillette; Toccata, Eric DeLamarter; Sonata, No. 3, in D minor, Felix Borowski.

On May 29 Mr. Allen gave a program appropriate to Memorial Day, as follows: Funeral March on the Death of a Hero, Beethoven; Elegie, Massenet; Solemn Prelude, "Gloria Domini," T. Tertius Noble; "Pledge Heroique," Cesar Franck.

Lloyd Morey, Urbana, Ill.—Mr. Morey, assisted by his choir from Trinity Methodist Church, gave the opening recital on a Möller organ in the First Christian Church Sunday afternoon, May 25, and the organ selections were as follows: Concert Prelude, Kramer; Nuptial Song, Dubois; Air in D, Bach; Scherzo, Callaerts; Largo, from "New World" Symphony, Dvorak; Gavotte, from "Mignon," Thomas; Prelude to "La Traviata," Verdi; Allegretto, Wolstenholme; "Moonlight," Karg-Elert; A Springtime Sketch, Brewer; "Marche Religieuse," Guilmant.

Edward Gould Mead, Tiffin, Ohio.—Mr. Mead's vesper recital at Heidelberg University June 8 was marked by the following program: Chorale Prelude, "Valet will ich dir geben," Bach; Largo, Handel; "Minster Bells," Wheelton; "Liebestod" from "Tristan and Isolde," Wagner.

William John Hall, St. Louis, Mo.—Mr. Hall, organist of the Church of the Messiah and of Temple Israel, gives a recital every Friday evening at the latter place. Recent programs have included the following:

May 16—Allegro from First Symphony, Maquaire; Melody, Tchaikowsky; Song without Words and Canzona, William John Hall; Finale from First Symphony, Maquaire.

May 30—Allegro Giocoso, Deshayes; Serenade, William John Hall; Spring Song, Mendelssohn; "Marche Slav," Tchaikowsky; Postlude, Widor.

June 6—"Pastorale Fantastique," Mansfield; Caprice, Crackle; "The Swan," Saint-Saens; Introduction to Third Act of "Lohengrin," Wagner; Fugue, Bossi.

H. Gordon Thomas, Philadelphia, Pa.—Mr. Thomas gave a recital at St. Michael's Lutheran Church May 26, presenting the following program: Sonata, No. 1, Mendelssohn; Chorale in A minor, Cesar Franck; First Suite, Borowski.

Arthur G. Young, Rochester, N. Y.—Mr. Young, organist and choirmaster of Christ Episcopal Church, gave a recital May 27 at the Methodist Church of Walworth, N. Y., to open an organ built by C. M. Topf. The organ selections played were the following: Sketches of the City, Nevin; Spring Song, Mendelssohn; Prayer and Cradle Song, Guilmant; Largo, Handel; "In Summer," Stebbins; Gavotte, Martini; "Echoes of Spring," Friml; Priests' March, Mendelssohn.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College June 13, Mr. Becker played: "Cristo Trionfante," Yon; "Stillness of Night," Chubb; Prelude and Fugue on B-A-C-H, Liszt; "Frere Jacques! Dormez vous?" J. C. Ungerer; An Elizabethan Idyll, T. Tertius Noble; Overture to "Tannhäuser," Wagner.

This was the ninth and last of a series of organ recitals by Mr. Becker which the Reed College community has had the opportunity to enjoy during the college year.

Carl G. Schoman, Canton, Ohio.—Mr. Schoman gave the following program in a recital June 16 at Trinity Lutheran Church: Toccata, Yon; "Twilight Memories" and "Song of the Hunters," Gordon E. Nevin; "Chant for Dead Heroes," Gaul; "America Triumphant," Dunn; "In Summer," Stebbins; "Autumn," Johnston; "To an American Soldier," Van Dorman Thompson; "A Desert Song," Gillette; "Hymn of Glory," Yon.

Frederick N. Shackley, Boston, Mass.—At the First Baptist Church, Brockton, Mr. Shackley has recently used the following in services: Allegro Appassionato, from Sonata 5, Guilmant; Cantilene, Watling; Cradle Song, Pierne; March from "Queen of Sheba," Gounod; Pastorale in F, Kullak; "Jubilate Amen," Kinder; Pastorale in E, Claussmann; Cantilene in A minor, Woodman; "Les Rameaux," Faure; "Marche Militaire," Gounod; "Cantilene Nuptiale," Dubois; "Marche Solennelle" (by request), Ketterer; Toccata, Nevin; Festal Prelude

on "The Strife Is O'er," Buck; Andante from Symphony Pathetique, Tchaikowsky; Berceuse, Godard; "Onward, Christian Soldiers" (transcription), Whitney; Triumphant March from "Naaman," Costa; Serenade, Schubert; Gloria from Twelfth Mass, Mozart; Nocturne, Stoughton; "Träumerei" and "Romance," Schumann; "Jubilate Deo," Silver; "Cujus Animam" from "Stabat Mater," Rossini; "Song of the Basket Weaver," Russell; Grand Chorus in D, Guilmant; "Pilgrims' Chorus," Wagner; "A Song of India," Rimsky-Korsakoff; "Marche Pontificale," Tombelle; "Cantique d'Amour," Sheppard; Triumphant March, Buck; Serenade, Gounod; Adagio Cantabile, Beethoven; Meditation, Sturges; Spring Song, Mendelssohn; Cantabile from "Samson and Delilah," Saint-Saens; Slumber Song, Schumann; Elegie, Massenet; "A Desert Song," Sheppard; Melodie in E, Goltermann; "The Swan," Saint-Saens; "Romance," Faure; Slumber Song, Hauser; Berceuse in A, Delbruck; Toccata in D, Kinder.

Clarence F. Read, Utica, N. Y.—Recent programs by Mr. Read at the Tabernacle Baptist Church have been:

June 1—Cradle Song, Halling; "Dawn," Lemare; "L'Horizon Bleu," Lemare; "Pomp and Circumstance," Elgar; Andante from "Symphonie Pathetique," Tchaikowsky.

June 8—"Where Wild Judea Stretches Far," Stoughton; Fantasie, Seifert; "Cathedral Shadows," Mason; "Forest Murmurs," Wagner.

June 15—"Träumerei," Schumann; Prelude and Fugue in E minor, Bach; Allegro Moderato in D, Smart.

June 22—Largo from "New World" Symphony, Dvorak; Allegro Symphonique, Grey; "An Arcadian Sketch," Stoughton; Overture to "Zampa," Herold.

June 29—"Praeludium Circulaire" and Adagio from Symphony 2, Widor; "Dawn's Enchantment," Dunn; March in G, Smart.

James E. Bryan, Philadelphia, Pa.—Mr. Bryan gave a recital at the Disston Memorial Presbyterian Church, Tacony, June 19, playing this program: "Marche Pontificale," de la Tombelle; Morning Serenade, Lenore; Sonata in the Style of Handel, Wolstenholme; Berceuse, Godard; Offertoire in A flat, Read; Melody, West; Meditation, Kinder; "Exultemus," Kinder.

Homer P. Whitford, Hanover, N. H.—In a commencement recital at Rollins Chapel, Dartmouth College, played June 15, Mr. Whitford included the following selections: "Suite Gothique," Boellmann; Meditation, Sturges; "In Springtime," Kinder; "Finlandia," Sibelius; "The Bells of St. Anne de Beaupre," Russell; "The Brook," Dethier.

Kenneth D. Custance, Clinton, Mass.—Mr. Custance, organist of the Church of the Good Shepherd, who has been studying the past season with Raymond C. Robinson at the New England Conservatory in Boston, gave his annual spring recital, one of the musical occasions to which Clinton looks forward, May 29. His program was as follows: Grand Chorus in March form, Guilmant; "Song of the Basket Weaver," Russell; Cantabile, Franck; Two Choral Preludes ("In Thee Is Gladness" and "Our Father Who Art in Heaven"), Bach; Legend in F, Cadman; Prelude and Fugue in A minor, Bach.

Frederic Groton, Huntington Park, Calif.—Mr. Groton, organist of First Church of Christ, Scientist, Huntington Park, played the following selections in half-hour recitals before recent lectures: Andante Grazioso, Smart; Andante from Sonata 1, Borowski; Meditation, Harker; Meditation on "Toptady," Burdett; "Song of Consolation," Cole; "Vision Fugitive," Stevenson; Festal Procession, Nevin; Idyl, Kinder; "Choeur Celeste," Strang; Lullaby and Prayer, Phillips; Finale in A, Harris; "In the Garden," Goodwin; Hymn Improvisations.

Ernest Prang Stamm, St. Louis, Mo.—In his Sunday evening recitals at the Second Presbyterian Church Mr. Stamm has played: Suite for Organ, "Death and Resurrection," Malling; "Evening Star," Wagner; Song without Words, Mendelssohn; "Hosanna," Dubois; Suite, "In Fairyland," Stoughton; "Bells of St. Anne de Beaupre," Russell; "Moonlight," Fry-singer; Scherzo, Dethier; Angelus, Massenet; "Marche Pittoresque," Kroeger; Pastorale, Cesar Franck; "Marche Heroique," Mendelssohn; "Peer Gynt" Suite, Grieg; "Panfare d'Orgue," Shelley; Toccata and Fugue, Fumagalli; "Shepherd's Morning Song," Davis; Overture, "The Poet and the Peasant," Suppe; "The Nightingale and the Rose," Saint-Saens; Fountain Reverie, Fletcher; "O'er Flowery Meads," Dunn; Finale, Cesar Franck; "Kamennoi Ostrow," Rubinstein; "Pomp and Circumstance," Elgar; "At Twilight," Stebbins; "The Curfew," Horsman; "Gloria in Excelsis," Harrison; Concert Piece, No. 2, Parker; Andante from "Symphonie Pathetique," Tchaikowsky; Russian Romance, Friml; "Grand Choeur," Guilmant; Cradle Song, Spinney; Minster March ("Lohengrin"), Wagner; Andantino, Mozart; Allegretto, Faulkes; "Sunrise," Karg-Elert; "Marche de Fete," Barrell; Scherzo, Gigout.

Gordon B. Nevin, Johnstown, Pa.—Mr. Nevin gave the following program from the music dramas of Richard Wagner in his recital at the First Lutheran Church the evening of May 22: Elsa's Bridal Procession, "Lohengrin"; Magic Fire Scene, "The Valkyries"; "The Ride of the Valkyries," "The Valkyries"; Intro-

duction to Act 3, "The Master Singers of Nuremberg"; "Walter's Prize Song," "The Master Singers of Nuremberg"; "Liebestod," "Tristan and Isolde"; "To the Evening Star," "Tannhäuser"; Overture (by request), "Tannhäuser."

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Auditorium included: Priests' March, "The Magic Flute," Mozart; Nocturne, "Midsummer Night's Dream," Mendelssohn; "Love-Death," "Tristan and Isolde," Wagner; Prayer, "Rienzi," Wagner; Consolation, D flat, Liszt; "A Dream" (new), Castellucci; Grand March, "Aida," Verdi; "Ave Maria," "Othello," Verdi; Serenade, Drigo; Selection, "Pagliacci," Leoncavallo; Triumphant March, Purcell; Improvisation, Hastings; "Moment Musical," "Temple Chimes," Hastings; "Elegie Romantique" (dedicated to Ray Hastings), Diggle.

Arthur Dunham, Chicago.—Mr. Dunham of Sinal Temple gave a recital on the new Skinner organ in the Hyde Park Presbyterian Church May 23, playing these selections: Toccata and Fugue in D minor, Bach; "Dreams," from Sonata No. 7, Guilmant; Symphony for Organ, No. 5, in F minor, Widor; Largo, from "New World" Symphony, Dvorak; Rhapsody on Spanish Folk Songs, Gigout; Funeral March and Seraphic Song, Guilmant; "The Question and the Answer," Wolstenholme; Gavotte, Martini; "Finlandia," Sibelius.

Anna Louise Petri, St. Louis, Mo.—Miss Petri, a pupil of Clarence Eddy, gave a recital as follows at the Second United Presbyterian Church June 10: Sonata, C minor, Guilmant; "Chant Pastoral," Dubois; "In Summer," Stebbins; Cantilena, McKimley; "Suite Gothique," Boellmann; "From the Land of the Sky-Blue Water," Cadman-Eddy; "Dawning," Cadman-Eddy; "O'er Still Meadow," Nevin; Southern Fantasy, Hawke; Toccata from Fifth Symphony, Widor.

La Vahn Maesch, Appleton, Wis.—Mr. Maesch, a pupil of Frank A. Taber, Jr., at Lawrence Conservatory, gave the following program in his senior recital at the Lawrence University chapel May 19: Toccata and Fugue in D minor, Bach; Largo e Spiccato, Wilhelm Friedemann Bach; Intermezzo, Callaerts; Allegro (Symphony 6), Widor; "Pledge Heroique," Franck; Serenade, Rachmaninoff; "Indian Legend," Candlyn; "The Brook," Dethier.

Miss Beatrice Murton, Appleton, Wis.—Miss Burton, a pupil of Frank A. Taber, Jr., at the Lawrence Conservatory of Music, gave her junior recital at the Lawrence University chapel May 8, playing this program: Sonata in A minor, Borowski; Chorale in A minor, Franck; "Fireside Fancies," Clokey.

Miss Viola Humphrey, Seattle, Wash.—Miss Humphrey gave a recital at the University M. E. Church June 4 under the auspices of the music department of the University of Washington. Her program included: Symphony in E flat, Maquaire; "Eclogue," Parker; Nocturne, Ferrata; "In Springtime," Kinder; Fugue in G minor, Bach; Rural Sketches, Nevin; "Marche Religieuse," Guilmant.

F. P. Leigh, St. Louis, Mo.—Among Dr. Leigh's Sunday evening recital programs at the Third Baptist Church have been the following:

June 8—March, A. R. Gaul; "The Last Hope" (by request), Gottschalk; Allegretto, Goldmark; "Chanson du Soir," H. B. Gaul.

June 15—Intermezzo, Rogers; "Berceuse," Read; "At Sunrise," Diggle; "Sunset," Toft.

Eleanor O. Sisterson, Carnegie, Pa.—A recital of half an hour was given by Miss Sisterson in the Schenley High School, Pittsburgh, Friday, May 23, at 10:45 a. m. The following program was played: First Movement of First Sonata, Mendelssohn; Second movement of First Sonata, Bach; Chorale in A minor, Franck.

Henry H. Freeman presented his advanced pupils in two recitals, Sunday afternoons, May 25 and June 8, at St. Paul's Episcopal Church, Rock Creek Parish, Washington, D. C. A partial list of Mr. Freeman's advanced organ pupils who are holding important church positions contains twenty-one names.

Pupils of Miss Eda E. Bartholomew gave a recital at the Westminster Presbyterian Church, Atlanta, Ga., the evening of May 23. An excellent program was played with the assistance of Mary Mills Townsell, violinist.

Carl Paige Wood's advanced pupils gave a recital at the University M. E. Church, Seattle, Wash., May 27, presenting a program which included such selections as Yon's Sonata Romantica, the Toccata in C, Bach; Maquaire's Symphony in E flat and Guilmant's Fourth Sonata.

Dr. William C. Carl will pass the summer in Europe, sailing July 3 on the Tuscania. First he will make a Mediterranean trip and then will visit Bonnet and the Guilmant family in Paris. He expects to return the latter part of September.

Under the direction of Albert E. Seymour, the choir of the First Presbyterian Church of Darby, Pa., gave its eighth annual concert June 3. Interesting numbers were given by the chorus, a quartet and an orchestra which assisted the choir.

ORGAN WORLD CHIEFS AT SCHOOL'S JUBILEE

DIPLOMAS AND PRIZES GIVEN

**Ambassador Jusserand Receives Medal
—Class Plays Program—Honors
Are Awarded by Dr. Carl
on Anniversary.**

Leaders in the organ world of New York City gathered in force at the Old First Presbyterian Church the evening of June 2 to attend the commencement of the Guilman School and to take part in the ceremonies which marked the twenty-fifth anniversary of the institution founded by Dr. William C. Carl. It was a large and distinguished gathering, and the letters and telegrams read to the audience from many men and many cities, including the White House, gave evidence of the standing and importance of the institution which has rounded out a quarter century of its history.

A handsome portrait of Alexandre Guilman, patron saint of the school, adorned the front page of the program. In the academic procession which marched to front seats in the auditorium were the following: M. Gaston Liebert, M. Berrier, Dr. Frank Damsch, Frank L. Sealy, Philip Berolzheimer, Mrs. Berolzheimer, Dr. Frank E. Miller, Dr. Alexander Russell, Herbert Witherspoon, Dr. George Ashdown Audsley, Dr. John Hyatt Brewer, Mrs. Bessie Bowman Estey, Francis Rogers, Oscar Saenger, Joseph Regneas, George Waring Stebbins, R. Huntington Woodman, Frank Wright, Dr. Charles Whitney Coombs, Miles I. A. Martin, Gottfried Federlein, Edmund Jaques, Oscar Franklin Comstock, S. Lewis Elmer, Walter Peck Stanley, J. W. Blecker, Homer Emerson Williams, Lawrence C. Freer, Harry H. Wells, Jr., G. B. Overton, S. E. Gruenstein, Clement R. Gale, Warren R. Hedden, Lewis C. Odell, Lillian Ellegood Fowler, Willard Irving Nevins, Charles Schlette, the Rev. Dr. George Alexander, the Rev. Thomas Guthrie Speers, the Rev. Dr. Howard Duffield and Dr. William C. Carl.

Miss Grace Leeds Darnell, a post-graduate student, was at the organ, playing her own interesting work, a "Jubilee March" composed for the occasion. The graduating class, before being presented with the diplomas by the Rev. Howard Duffield, chaplain and professor of hymnology, played a program of large proportions with great skill. The offerings and the performers were as follows: Toccata and Fugue in D minor, Bach (Marion Elsie Gerberich); Finale from Fifth Symphony, Widor (Edith F. McIntosh); "Variations de Concert," Bonnet (Paul Joseph Dotterer); Symphony in D minor, Guilman (Raymond Griffin Rogers); "Grand Piece Symphonique," Franck (Marta Elizabeth Klein); Finale from First Symphony, Vienne (Carolyn M. Cramp).

After Dr. Duffield had made an address reciting the history of the school, the William C. Carl gold medal was presented to M. Jules Jusserand, French ambassador to the United States, and was accepted with a handsome and eloquent response for the ambassador by M. Gaston Liebert, consul-general in New York City. M. Liebert paid a most gracious compliment to the work of the school. After the conferring of the diplomas, the director's prizes were awarded to:

Grace Leeds Darnell, postgraduate '06, for the Jubilee March written for the occasion. (\$50 in gold.)

Herman F. Siewert, '18, honorable mention.

Carolyn M. Cramp, '23, prize offered to members of the alumni association who would return to take their post-graduate course this year, first prize, \$50 in gold.

Marta Elizabeth Klein, '23, second prize, \$25 in gold.

Marion Elsie Gerberich, '24, the William C. Carl gold medal for having attained the highest marks in the examinations of the present year.

In celebration of the silver jubilee of the Guilman School, a reception was held at the Waldorf-Astoria on the afternoon of June 3. Dr. Carl was

host to a number of prominent musicians and others. A program was given by the Elsa Fischer String Quartet. Amy Ellerman, contralto, sang three songs, "The Rose's Cup," "Devotion" and "The Letter," by Willard Irving Nevins of the faculty of the school, and was accompanied by the composer.

Addresses were made by Judge Franklin Taylor, and by Philip Berolzheimer, city chamberlain of New York. Harold Vincent Milligan, organist and composer, a post-graduate student of the school in the year 1909, also gave interesting reminiscences. The reception was followed by a social hour, with Mrs. Warren R. Hedden and Mrs. Willard Nevins pouring tea.

After the reception, the annual meeting of the alumni association of the school was held. The officers elected for the coming year are: Philip Berolzheimer, honorary president; W. I. Nevins, president; Leah Mynderse, first vice-president; Ralph Arthur Harris, second vice-president; Gertrude H. Hale, secretary, and Harry Wells Cosgrove, treasurer.

Four free scholarships are offered at the Guilman School for the coming season by City Chamberlain and Mrs. Berolzheimer to students of talent and ability who do not possess the necessary funds to pay the tuition fees. The examinations will be held Oct. 3 and full information may be obtained by addressing Dr. William C. Carl, director of the school.

Mr. and Mrs. Berolzheimer have offered these scholarships for several years. Those who have received them are holding positions of note, and one is a member of the faculty of the school.

Opened by Lucien E. Becker.

William Wood has moved the three-manual Möller organ which was in the Coliseum at Seattle and erected it in the First Methodist Church at Yakima, Wash., where it is to stand as a memorial to the Rev. John T. Roberts. Lucien E. Becker of Portland gave the inaugural recital on the instrument June 16, playing the following program: "Pomp and Circumstance," Elgar; Overture to "William Tell," Rossini; "Swing Low, Sweet Chariot," arranged by Lemare; Pizzicati from "Sylvia," Delibes; Pantomime Music, "Rosamond," Schubert; "Hymn to the Sun," Rimsky-Korsakoff; Prelude and Fugue in D major, J. S. Bach; "Romance sans Paroles," Bonnet; Largo from "New World Symphony," L. E. Becker; Grand March from "Aida," Verdi.

Steckel Goes to Gastonia, N. C.

Edwin M. Steckel of Wheeling, W. Va., has been appointed music supervisor of the public schools and organist and musical director of the Masonic bodies and the Main Street Methodist Church of Gastonia, N. C. Mr. Steckel went to Wheeling in September, 1922, from Huntington, W. Va., where he had gone in 1919 from the New England Conservatory of Music. He has been organist and director of the choir of the First Presbyterian Church, director of music at the Scottish Rite Cathedral and supervisor of music in the Wheeling high school. In Gastonia, Mr. Steckel will do much the same line of work that he has done in Wheeling. The auditorium in the new high school seats over 1,600 and contains an \$18,000 organ built by the Austin Company.

Novel Program at St. Louis.

Ernest Prang Stamm arranged a novel recital at the Second Presbyterian Church of St. Louis, June 12, at which time the performers were Miss Florence W. Brush, Mrs. F. R. Stebbins, Raymond E. Rapp and Walter A. Lehlitner. Mr. Rapp and Mr. Stamm played the adagio from Yon's "Concerto Gregoriano" for two organs. Miss Brush played Stoughton's Persian Suite and Mr. Stebbins a group consisting of "Vesperale," Frysinger; "Algerian Sketch," Stoughton, and "Hymn of Glory," Yon. Mr. Lehlitner played Martin's Evensong and the Toccata from Boellmann's Gothic Suite, and Mr. Rapp closed the program with Bartlett's Festival Hymn and a Caprice by Guilman.

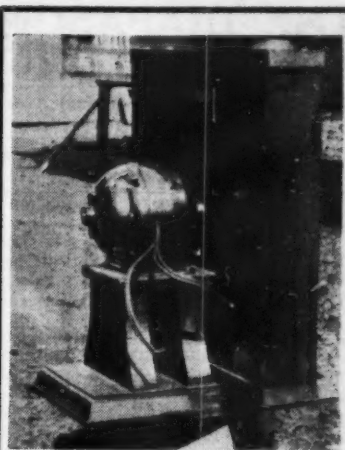
A. R. Norton's Class in Recital.
Albert Reeves Norton's class at the

Pittsburgh Musical Institute gave a recital June 19 in the Homewood Avenue Presbyterian Church. The program follows: Sonata, No. 2, Mendelssohn (William Kitchen); Trio, Merkel (Louise Gall); Prelude and Fugue in C major, Bach (Sigrid Gayvert); Sonata, No. 3, Guilman (Murrell De France); Chorale, "O, Sacred Head, Now Wounded," Bach, and Prelude in G major, Mendelssohn (Catherine Duff); Andante in C, Silas, and Allegro from Second Sonata, Guilman (Margaret Delaney); Prelude in C major, Hollins (Bernice Adams); Adagio in E flat, Merkel (Mr. Kitchen); Christmas Pastorale, Merkel (Mr. De France); Prelude and Fugue in F minor, Bach (Miss Duff); Sonata, No. 6, Mendelssohn (Miss Gayvert).

Milwaukee Pipe Maker Weds.

The wedding of Miss Florence G. Marshall, daughter of Mr. and Mrs. A. J. Marshall, and Charles T. Meyer, youngest son of Jerome B. Meyer, the pipe maker, and in charge of his father's pipe shop, took place May 24 in Trinity M. E. Church, Milwaukee, the Rev. Henry Johnson officiating. The bride was attended by Mrs. Marion Morris Meyer as matron of honor and the Misses Marie and Ruth Meyer, sisters of the groom, were the bridesmaids. Jesse Raymond Meyer was the best man and the ushers were Dean Marshall, Arthur M. Gruhl, Victor Meyer and Charles W. Haggith. Following the ceremony a reception was held at the home of the bride's parents. Mr. and Mrs. Meyer are at home at 882 Pennsylvania avenue, Milwaukee.

A special musical program was presented the evening of May 25 at the Russell Street Presbyterian Church, Nashville, Tenn., in honor of William S. Haurly, who has served there as organist and choir director for the past four years and has resigned to accept a like position with the First Lutheran Church. Professor C. T. Kirkpatrick read a paper expressing the regret of the official board over the departure of Mr. Haurly.



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Official Organ of the Organ Builders' Association of America.

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Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JULY 1, 1924.

A few copies of the June issue were sent out in imperfect condition because of carelessness in the bindery. Anyone who received such a copy may have a complete one upon sending postal card request to the office of The Diapason.

PROBLEMS OF BUILDERS

For the sixth consecutive year the Organ Builders' Association, which represents the first organized effort toward co-operation in the organ industry, has held its annual meeting. A number of very interesting subjects were discussed and the need of united action was apparent to all who were present—which included at a conservative estimate 75 per cent of the organ production of the United States.

Unfortunately the makers of organs have not all come to realize that in union there is strength. It is the history of all such movements for bringing together those engaged in a business or profession that some hold out until it has been amply demonstrated that they are hardly needed to make the movement virtually unanimous. There have been eleventh-hour converts always and it would be strange were they not to be found among the organ builders. There are also those who fail to see direct benefit to themselves in such organizations or who forget the general good because their vision is clouded by individual grievances. With all associations of this kind it takes years to bring about a complete organization.

Meanwhile the organ builders find various conditions confronting them that give ground for thought. Despite the well-known fact that organ building in America has advanced farther and faster than anywhere else on earth and that the convenience and taste and the vagaries of the organists have been considered in all that the builders have done, a large proportion of our organists feel no obligation to their great allied profession—that of organ building. The builder frequently finds also remarkable ignorance of the mechanical side of the organ which is most disheartening to him in his effort to put forth the best. And very often he faces the problem whether to yield to a demand for a commission or stand on principle and lose a contract.

There is much to be accomplished by the Organ Builders' Association toward stabilization and standardization and education, and the proceedings in New York in June proved that the majority of the builders realize this and are eager to make progress. Under the leadership of such men as President Wangerin, Vice President Camp and a strong roster of directors, all active and interested, they cannot fail to bring benefit to themselves and to all their colleagues. At the same time we bespeak for the American

organ builder the sympathetic interest and support of the organists to which we feel that he is entitled.

THOUGHTS ON A JUBILEE

When one has the privilege, as did the writer, of attending the twenty-fifth anniversary of the Guilman Organ School, he is furnished with much food for thought. The first thought that came to mind was how lasting and splendid a monument Dr. William C. Carl has built for himself in this institution through his work of a quarter century. This memorial, more useful than stone, should be a continual satisfaction to its founder through his life and a lasting memorial when he shall have passed on. The impressive exercises in the stately First Presbyterian Church of New York drew, quite appropriately, the leaders among organists as well as men prominent in the civic life of New York, to pay tribute to the accomplishment of Dr. Carl through patient adherence to high ideals, combined with practical modern methods. Adaptability as well as musicianship are taught in this school. Therein lies a great measure of its success. First the pupils are grounded in the art of organ playing and there is instilled in them a realization of the nobility of their chosen profession. That is the indispensable foundation for success in any such school. But that is not all. The graduates are not turned out as long-haired, unpractical storehouses of organ knowledge. They learn various phases of the practical side of their work with which they will be confronted after graduation. Choir directing, organ tuning, etc., etc., are a part of the course. Service playing, for which there is a greater demand by far than for recital playing, and which is more neglected, is emphasized by Dr. Carl.

And then the secret of the success of the institution lies also in the interest its director evinces in his graduates. They are not "turned out," so to speak, with their diplomas. They are "turned into" the channels where their ability may be put to use. It is an often-heard statement in New York that Dr. Carl never forgets a pupil or fails to help him find a position.

The jubilee ceremonies in New York offered an excellent illustration of what art combined with service can accomplish. Dr. Carl is to be congratulated on the work he has done, and especially on the loyal list of alumni who are doing things in the organ world.

OPENED TO ORGANISTS

Practical and organized efforts to defend and promote the cause of the organ have borne new fruit which it is a pleasure to record this month in our news columns devoted to the National Association of Organists. The Illinois chapter has succeeded in winning a place for organists in the famous contest for young artists under the auspices of the Society of American Musicians, with the co-operation of the Orchestral Association of Chicago. Heretofore only pupils in voice, violin, violoncello and wood wind instruments have taken part in the contest. Why the organ has not been represented is one of those mysteries that are difficult to explain, but it is to the credit of all concerned that the representations of the N. A. O. were promptly and cheerfully heeded and so an organist will be one of the prize winners who will appear as soloist with the Chicago Symphony Orchestra under Frederick Stock in the popular concerts of next season. This victory shows the value to the organ of an advocate in court. It also shows the usefulness of the association as such an advocate.

WINS PRAISES ABROAD

Of interest to the many friends and admirers of Wilhelm Middelschulte, the Chicago organist, will be a piece of musical news from Hamburg, reported at length in the Hamburger Nachrichten, the leading daily of that city, by its noted critic, Ferdinand Pfuhl. Mr. Middelschulte has made an arrangement of Bach's violin Chaconne for string orchestra and organ, and it received its initial performance at the last popular symphony concert this season of the Society of Hamburg

Friends of Music May 7, under the direction of Eugen Papst, with Alfred Sittard at the organ. The work is still in manuscript, but its early publication is promised and it should be a decidedly valuable addition to the music for organ and orchestra which is in demand at this time through the revival of interest in this combination.

In his review of the performance Mr. Pfuhl characterizes Mr. Middelschulte as "one of the greatest contrapuntists of the age."

"The work of Middelschulte is distinguished—a beautiful masterpiece of the art," he writes. "Effectively carried out in color and dynamics, powerful in its contrasts, with tasteful instrumentation, it reveals the entire wealth of melody and harmony which marks this profound creation."

This is a strong tribute from a source which is authoritative. We have reason to feel proud of the distinction this Chicago organist has so often achieved at home and abroad.

In its editorial page column which daily calls attention to events of the past the Chicago Tribune recently recorded that on May 25, 1899—twenty-five years ago—Clarence Eddy gave a recital at the Trocadero in Paris. This was while Mr. Eddy was living in France. Some months ago one of our readers kindly brought to the office of The Diapason some old Paris programs and among them we find the one of May 25, 1899. Mr. Eddy was assisted by Mlle. Leonora Jackson, American violinist. None other than Alexandre Guilman was listed among the accompanists. The organ compositions played will prove of interest. They were: Concert Overture (first performance), Wolstenholme; "Ave Maria" and Scherzo, Bossi; "Benediction Nuptiale," Hollins; Fugue in G minor, Bach; Concert Piece, Op. 24, Guilman; Fantasia on the Austrian Hymn (first performance), Josef Labor; Romance, Lemare; Toccata (first performance), Homer N. Bartlett.

The Music Publishers' Association of the United States met at the Hotel Astor in New York June 10 for its annual session and discussed a number of important subjects. It will interest organists to know that George Fischer of J. Fischer & Bro. was again elected president of the association. One of the subjects taken up in President Fischer's report was that of the abolition, effective June 1, of the practice of marking the prices of publications at a higher figure than that charged, allowing various discounts to purchasers. The decision of the publishers followed a hearing by and agreement with the Federal Trade Commission. This change in trade practices is one of general interest and one of the most important steps taken by the publishing industry in years. Another matter of deep interest to the publishers is the extent of their rights in music broadcast by radio. The United States District Court for Southern Ohio recently held that the copyright law does not prohibit the free broadcasting of musical compositions. A bill introduced in Congress provides that music may be broadcast without the payment of royalties. The publishers are fighting this proposition with all the power at their disposal.

Charles M. Courboin always radiates good cheer and he never lets the organ world get stale. Just as we read that a year ago he launched the radio concerts from the New York Wanamaker Auditorium, we are told that Mr. Courboin will use the aeroplane in going from place to place for his recitals in connection with the great aviation meet in Ohio. Thus both the organ music and the organist travel by air.

Chicago organists who for years have depended upon Roy R. Murphy to assist them in their choir music problems miss his smiling face and his laugh-producing anecdotes at the store of the Clayton F. Summy Company. Mr. Murphy for a long time has been rated as one of the greatest living encyclopedias on octavo music. Ill health has compelled him to leave Chicago for a time and his headquarters at present are at Colorado Springs. In addition to his work in connection with

the Summy Company Mr. Murphy has been a member of the choir of St. James' Episcopal Church for a long period and he was frequently seen at organ recitals.

Those Widor symphony performances will not down. The latest organist who lays claim to having performed all of them is Herbert F. Sprague of New York, who writes that he played the entire series in his recitals in 1913 and 1914, at which time he was at Trinity Church, Toledo, Ohio.

Under date of June 20 an item has been sent to this office from Jersey City, signed "Anonymous." As The Diapason, in common with all papers of standing, cannot publish items whose authors are unknown to its editor, the item has had to be omitted.

MISS LEAH MYNDERSE.



Miss Leah Mynderse, who, as announced for the first time in the June issue of The Diapason, won the Estey scholarship at the Fontainebleau School in France for this season, having passed with the highest marks in the fellowship examination of the American Guild of Organists, sailed for France June 18 on La France. June 11 a farewell reception was tendered Miss Mynderse at the New York studios of the Estey Company, at which Guild members and a number of noted musicians were present to congratulate the young winner of this coveted honor.

Miss Mynderse, who is only 24 years old, has been for six years organist of the Morningside Presbyterian Church in New York City. Her home is in Albany and she is not only a native American, but has received her entire musical education in this country. After leaving high school she studied for several years with George Yates Myers, organist of the First Presbyterian Church of Troy, following this with a post-graduate course at the Guilman Organ School under Dr. William C. Carl in New York. Her studies were continued with Lynnwood Farnam and later with Warren R. Hedden and Clement R. Gale in harmony and counterpoint. During the last two years she augmented her training with instruction in accompanying, composition and coaching under Walter Goldie.

Rossetter G. Cole passed the month of June at the MacDowell colony, Peterboro, N. H., in composition. Early in July he will go to New York, where since 1908 he has held the position of head of the department of music at the Columbia University summer session. Here he gives courses in composition, advanced harmony and history and appreciation of music. Mrs. Cole accompanies him on his eastern trip, and illustrates at the piano his courses in musical history.

The secretary of state of Kentucky reports the incorporation of the Louisville Pipe Organ Company. The incorporators are August P. Prante, A. H. Tod and Arthur Sperlock. The capitalization of the new concern is \$20,000.

HONORS FOR ORGAN PUPILS.

Degrees and Diplomas Awarded by American Conservatory of Music.

The annual commencement of the American Conservatory of Music was held at Orchestra Hall, Chicago, the evening of June 17. The organ department was represented by twelve students who received degrees and diplomas, as follows:

Postgraduate Class — Edward Eigenschenk, Chicago, receiving Bachelor of Music degree.

Graduate Class—Carl Broman, Chicago; George Celga, Whiting, Ind.; Mrs. Florence Campbell, Chicago; Miss Winona Anderson, Princeton, Ill.

Teachers' Certificate Class—Whitmer Byrne, Chicago; Frederick Marriott, Boulder, Colo.; Kathleen Grant, Chicago; L. Duane Griffith, Berwyn, Ill.; Edward Nelson, Chicago; Anna Moline, Waterloo, Iowa; Gladys Kinchen, Chicago.

The annual spring contest for medals and special awards was held in Kimball Hall the last week of May with Francis S. Moore, William D. Belknap and Mrs. Lily Wadhams Moline serving as judges. The following pupils received honors:

Postgraduate Class — Edward Eigenschenk, special honorable mention. Graduating Class—Carl Broman, gold medal.

Teachers' Certificate Class — Whitmer Byrne, gold medal; Frederick Marriott, silver medal.

All of the pupils receiving diplomas have been presented in recital in Kimball Hall during the school year by the conservatory and all are professional pupils, holding good church and theater positions.

The faculty of the organ department of the American Conservatory includes as instructors of organ: Wilhelm Middelschulte, Frank Van Dusen, A. A. G. O., Emily Roberts, Edward Eigenschenk and Gertrude Bailey. History of the organ and organ music is taught by Mr. Van Dusen. Special screen classes at the Fulco Theater are in charge of Edward Eigenschenk and a special course in church service playing is conducted by Emily Roberts. Special lessons in theater playing are given by Mr. Eigenschenk, Helen Searles and Gertrude Bailey.

Rebuilding Organ at Zion.

George E. La Marche of Chicago is engaged in rebuilding the large Felsingmaker organ at Shiloh Temple in Zion, Ill. It is from this organ that radio fans all over the country have enjoyed notable concerts by Fred Faassen. Mr. La Marche expects to complete his work within a few weeks so that station WCBD can resume its recitals.

Dr. H. Alexander Matthews, organist, choral director and composer, will spend the summer months in Rockport, Mass., after a busy winter season. Beside the choir of St. Luke and the Epiphany, Philadelphia, which is noted for the high standard of its musical achievement, Dr. Matthews directs the glee club of the University of Pennsylvania, the Choral Art Society of Philadelphia, a mixed chorus of sixty professional singers devoting themselves to a cappella music of the highest order; the New Century Club Chorus of Philadelphia and the Orpheus Club male chorus of Wilmington, Del.

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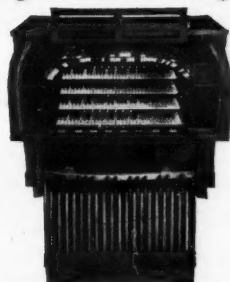
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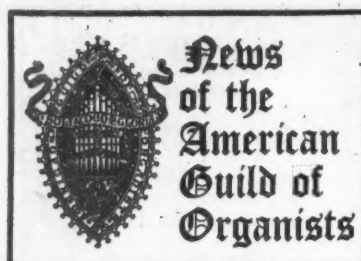
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Founders' Day Observed.

The annual observance of the organization of the American Guild of Organists, which is known as founders' day, took place this year on June 3 at the Cafe Boulevard in New York, with a great number present, including seven founders. The celebration should take place on April 13, but, as it fell on Palm Sunday this year and owing to the absence of the warden, the festivities had to be postponed. The occasion, however, lost nothing by the postponement, for a very enjoyable dinner was served and there was plenty of wit and good cheer. The speakers were founders, including Messrs. Sealy, Baldwin, Brewer, Coombs, Camp, Salter and Wright. In all the speeches there was present a note of optimism and loyalty to the original purposes of the organization.

Illinois Chapter.

The Illinois chapter held its annual meeting and election of officers the evening of May 29 at the Cordon Club, in the Fine Arts building, Chicago. The attendance was large and a most enthusiastic spirit prevailed. Dean Gruenstein made a report for the year and gave credit to the various officers who have served with zeal and devotion during his administration, setting forth the efforts made by all of them to bring success to the work of the chapter. He then introduced the dean-elect, Herbert E. Hyde, who made an excellent impression with a talk revealing some of his plans for the year to come. In view of the suggestions for a convention of the Guild to be held in Chicago next June, it was voted by the meeting to give full and enthusiastic support to this project. The dean-elect then appointed a committee, with S. E. Gruenstein as chairman, to have charge of arrangements and plans for the proposed convention. He also appointed the new sub-dean, Stanley W. Martin, chairman of the program committee, and Mrs. Wilhelm Middel-schulte chairman of the entertainment committee.

William H. Barnes, chairman of the program committee, made a report showing the activity of the chapter as indicated by the number of services held.

The result of the election showed the success of the ticket as published in the June issue of The Diapason, with the following chosen members of the executive committee: Eric DeLamar, Mrs. Lily Wadhams Moline and George H. Clark.

The executive committee held its last meeting of the season June 20 and transacted important business. Several new colleagues were elected. Action was taken to voice the feeling of the chapter over the sudden death of Foss L. Fellers, a member of the chapter for several years and just made an associate. After some discussion a committee was appointed, consisting of Ralph W. Ermeling, chairman; Clarence Eddy and William Lester, to take up for the chapter the possibility of having the Auditorium organ moved to the Fine Arts building in Jackson Park, to be erected there after being thoroughly rebuilt and modernized, and to stand as a public concert instrument in this suitable situation.

New England Chapter.

The final public event for the season was the 107th recital, given at All Saints' Church, Worcester, the evening of May 20. This recital was a success artistically and in point of attendance. The new organ of four manuals and sixty-four registers is a beautiful specimen of the Skinner Company's best craftsmanship. The program and names of the performers: Passacaglia in C minor, Bach, and Toccata in F

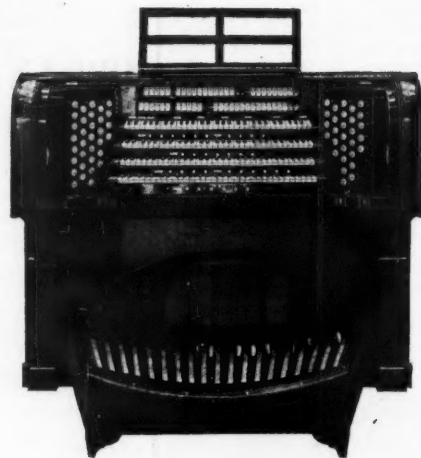


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minor, Hulet (played by Francis W. Snow, organist and choirmaster, Trinity Church, Boston); "Grand Piece Symphonique," Franck (played by John Hermann Loud, F. A. G. O., dean of the chapter, organist and choirmaster, Park Street Church); Allegro maestoso and Adagio, Symphony 6, Widor; Canon in B minor, Schumann, and Finale, Symphony 2, Vierne (played by Raymond C. Robinson, Mus. B., F. A. G. O., organist and choirmaster, King's Chapel).

Northeastern Pennsylvania.

The annual meeting was held May 26 in St. Luke's parish house, Scranton. The dean, Mrs. Isabel Pearson Fuller, presided. Reports by the secretary, the treasurer and the registrar were read. The following officers were elected to serve for the year 1924-25:

Dean—Frank J. Daniel, F. A. G. O.
Sub-dean—Ellen M. Fulton, F. A. G. O.
Secretary—Ernest Dawson Leach.
Registrar—Alwyn T. Davies, A. A. G. O.
Treasurer—Frieda C. Nordt.
Auditors—Llewellyn Jones, A. A. G. O., and Augusta Fritz.
Librarian—Ellen Fulton.
Executive Committee—Charles M. Courboin and D. J. Murphy, F. A. G. O.

Western Pennsylvania.

The Western Pennsylvania chapter held its annual election of officers on May 22 at a dinner-meeting at McCann's, in Pittsburgh. The following were chosen:

Dean—Daniel R. Philippi.
Sub-Dean—Charles N. Boyd.
Secretary—James Philip Johnston, F. A. G. O.
Registrar—Mrs. Janet C. Kibler.
Treasurer—Mrs. James H. Greene.
Executive Committee (to serve three years)—Earl B. Collins, Arthur B. Jennings, Jr., A. A. G. O., and Caspar P. Koch.

Western Oklahoma.

Mrs. George Forsyth, licentiate of the Royal Academy of Music, London, and organist of St. Paul's Cathedral, Oklahoma City, and Hugh McAmis, F. A. G. O., winner of the Grand Prix d'Orgue at Fontainebleau, France, and organist of the First Methodist Church, gave the chapter's third public recital in the First Baptist Church of Oklahoma City May 19. Their program was as follows: Prelude in G major, Bach; Andante Cantabile, Scherzo and Finale, Widor (Mr. McAmis); "Song of Summer," Lemare; Concert Study, Yon, and Sonata in C minor (Ninety-fourth Psalm), Reubke (Mrs. Forsyth); "Angelus," Massenet, and Finale, First Symphony, Vierne (Mr. McAmis).

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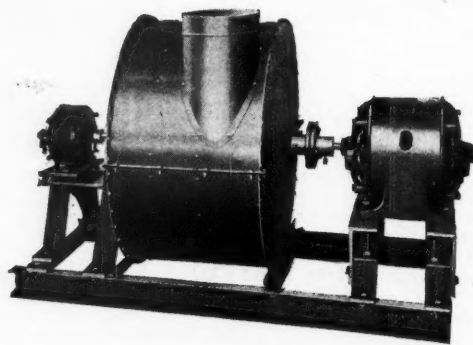
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BUSY SEASON FOR BONNET

Opens Restored Organ at St. Gervais
—Heads Gregorian Institute.

Joseph Bonnet has completed a season of great activity abroad. His engagements included several successful tours on the continent and in England. The famous organ in the Church of St. Gervais, Paris, silenced by a shell from the German long-range cannon, has been completely restored, and the inaugural recital was given by Mr. Bonnet in the presence of Cardinal Dubois. Various members of the famous family of Couperins played on it from 1656 to 1826. The restoration has been a complete success, and Mr. Bonnet's recital was received with great enthusiasm. The cardinal invited Bonnet to accept the position of general director of the Gregorian Institute in Paris, which he has done.

Tours embracing the principal cities of France and the provinces of Brittany and Touraine were made. In Belgium Mr. Bonnet inaugurated the organ in the Cathedral of Malines, presided over by Cardinal Mercier, followed by a brilliant recital in the Conservatoire de Musique at Brussels. Two tours in England brought forth the highest encomiums from the British press. His London engagements were played on the new organ in Westminster Cathedral, one of the finest instruments in the kingdom today. At St. Eustache, Paris, a series of recitals devoted to the works of Bach were attended by from 5,000 to 6,000 persons.

The 11 o'clock musical service at St. Eustache fills the great church with the elite of Paris every Sunday morning. A program of rare beauty is played at these special services, begun by Mr. Bonnet before the war and interrupted during his tours in America.

Bonnet has many engagements throughout Europe booked for next season.

Möller Organ for Peabody.

M. P. Möller has been awarded the contract for a three-manual organ for Peabody Conservatory of Music in Baltimore. This is of particular interest, as Peabody Conservatory is one of America's best known schools of music.

Clarence Eddy opened the three-manual Kilgen organ in the new Methodist Church at Fairfield, Iowa, June 25. Mr. Eddy, who was a guest of his pupil, Mrs. Florence Clayton Dunham, at Fairmont, W. Va., June 8, played groups of organ numbers at the services both morning and evening in the Billingsley Memorial Methodist Church, of which Mrs. Dunham is the organist.

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Trinity Episcopal Church, Hoboken, N. J., Three manual (Re-build).

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The Free Lance

By HAMILTON C. MACDOUGALL

A friend for whom Vienne gave a private recital last spring in Paris tells me that the French composer is coming to us for recitals in the spring of 1926. In mentioning this possibility to a well-known American organist and composer he said: "It is a great pity, for while I have had and do have the greatest admiration for Vienne as composer and organist, he is a player who depends very largely on environment. In his own organ loft he is heard to the best possible advantage." However this may be, a visit to the United States by a man of the eminence of Vienne is sure to arouse the greatest interest; his compositions have dignified modern organ music.

Samuel A. Baldwin of the College of the City of New York is certainly indefatigable in the practice of recitalizing on the organ and in the production of the best organ music. The summary of his programs, given during the seventeenth season of recitals (sixty in all), is being circulated and contains an enormous amount of information about composers and compositions classical and modern. All vexed questions as to transcriptions, inclusion of Bach numbers in programs intended for popular consumption, balance between old and modern methods of treating the instrument—all these are happily and practically answered in this valuable book of programs.

Someone lately has remarked upon the popularity of the Toccata and Fugue in D minor, appearing five times on Baldwin's programs. I think that this may be accounted for by the astonishingly dramatic beginning and ending of the work. Organists like the piece because of its brilliancy, but I have no idea as to the feeling of the average audience. You will find the Toccata and Fugue on the programs printed in The Diapason again and again. To my mind, except for the two or three vivid moments referred to above, the whole thing is sound and fury signifying nothing. Although the fantasia of the Fantasia and Fugue in G minor is a most remarkable work, whether one looks for a reaching out for new modes of emotional expression or for new forms, the fugue is pretty nearly empty. It has a jolly tune for a subject; but if you will think over the fugues in the Well-Tempered Clavichord you will note that the "prettier" the fugue-subject the less interesting the fugue.

There are several J. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's works as if they were all on one plane of significance? You'd think to hear some of the talk about "Bach" that his music was a standardized product, never varying in its excellence, always of one emotional quality and power.

I find it even more irritating to come into contact with those admirers of Bach who are intent on his contrapuntal masteries and have no conception of the emotional side of his genius. According to the ultra-moderns music has neither significance nor emotion, but I pity any one who cannot feel the emotion of the Prelude in E flat minor—to instance one piece only—from book 1 of the Well-Tempered Clavichord. Bach was absolutely healthy in all his artistic manifestations: there was a time for deep feeling, there was also a time when mere physical exuberance resulted in coruscating, rapid-fire music (like the Fugue à la Gigue), meaning nothing and expressing nothing beyond the mere joy of living.

On Sunday evening, June 8, the choir of Grace M. E. Church, Butte, Mont., gave its annual choir festival. It being the wedding anniversary of the choir-master and organist, Edward Champion Hall, he played a special program at his weekly recital, as follows: Wedding March, De Koven; "Before the Altar" (wedding suite), E. C. Hall; Largo, Handel; "Orange Blossoms," Friml; "Coronation March," Meyerbeer.

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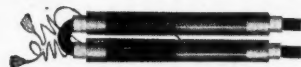
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ENLARGING NOTABLE WORK

Midmer-Losh Factory Making Addition to School Instrument in Time for the N. A. O. Convention—Other Work of Interest.

Announcement is made that the Midmer-Losh Company has received a contract for further enlargement of the Atlantic City municipal organ, including the addition of a fifth manual, which will be completed in time for the N. A. O. convention in July. A broadcasting plant has been installed in the building and the organ will be the principal feature of the Atlantic City station, which will be in service in the early fall.

Among other work of unusual interest, the Midmer-Losh Company is rebuilding the organ in the famous old Brick Church at East Orange, N. J. This church is architecturally important, being old and large, with brick walls three feet thick, and has been a social center for many years, the chief station at East Orange being called "Brick Church" after this building. The tonal plan of the old instrument was complete and is being retained practically intact, adding only the mechanical accessories usual to an electric action, and one or two modern stops of special character.

Another famous colonial church in which the Midmer-Losh Company is replacing a very old instrument of its own make with a new organ is St. Matthew's Episcopal Church of Bedford Hills, Westchester County, N. Y., the new instrument being the gift of William Fahnestock. This old church is being restored carefully in all its antique details, including the square pews with a table in each, and other almost forgotten colonial arrangements.

An instrument was specially erected for Thomas A. Edison in the Midmer-Losh factory, for recordings of the phonograph with Frederick Kinsley, organist of the New York Hippodrome at the console. Mr. Edison has taken a deep interest in this recording, though confessing a prejudice against organs and organ music dating from boyhood days, when he was dragged unwillingly to church thrice on Sunday.

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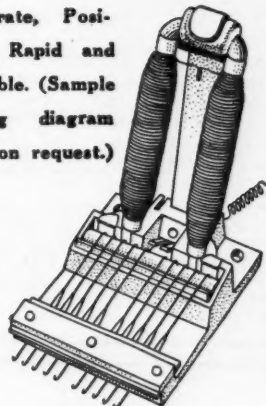
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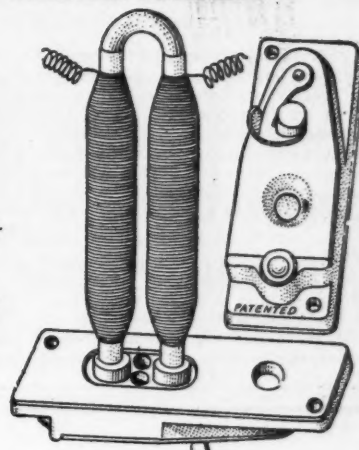
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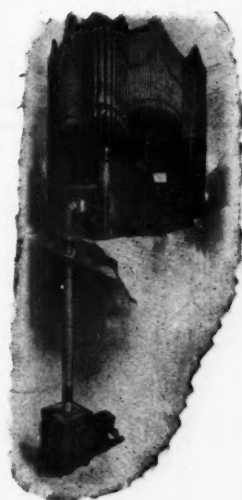
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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., June 21.—The American Organ Players' Club is 34 years old, and celebrated the event with a semi-al-fresco party at the Crozier estate at Mount Airy Tuesday, June 17. To wander around the grounds of this beautiful lawn, glen and woods is indeed a pleasure. The studio with its organ, pianos and musical mementoes, in sylvan dell, with the natural musical accompaniment of the birds, makes this place unique, inviting and restful.

An address by Mark Andrews of Montclair was the feature of the entertainment. His humor, anecdotes, singing and playing must be personally heard in order that they may be fully appreciated.

Mr. Crozier and Mr. Maitland gave short organ recitals and a general "sociable" was indulged in by the seventy-four members present.

The officers elected for the ensuing term were: President, John McE. Ward; vice-president, Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Jennie M. Carroll; board of directors, James C. Warhurst, Rollo F. Maitland, Frederick Maxson and George Henry Day.

William T. Timmings, organist of St. Paul's Church, has had the unusual experience of playing six recitals in one week on the same organ, an Austin of three manuals in the First Reformed Church of Carlisle, Pa. Sunday evening, June 15, was the beginning of the feast of music. American composers figured largely in the programs.

The special Ascension Day service at St. James' was a feast, both vocal and orchestral. A large contingent of the Philadelphia Orchestra aided the choir, all under the guidance of S. Wesley Sears, in a noteworthy rendition of Dvorak's Mass in D. The "New World" Symphony furnished the medium for new achievements of the orchestra alone. It was a feast of Dvorak at his best, done in a most delightful and musical manner by one who is now generally recognized as a chief in this work. Only those familiar with the boy choir can appreciate the tedious and painstaking labor involved in producing such results as were obtained. Tone, phrasing, attack and release, expression—all alike were irreproachable—and best of all, musical appreciation by the large audience was strongly in evidence.

Theodore R. Papson gave a musical service June 15 at the Washington Memorial Chapel, Valley Forge, Pa. A motet choir, composed largely of the pupils of Marion Spangler, assisted.

It is proposed to create a memorial to the late Edward G. McCollin by endowing a scholarship in music in the University of Pennsylvania. Mr. McCollin was a composer of real gifts, an organist of distinction, a charter member of the Manuscript Music Society, president of the Musical Fund Society and one of the first to help build up the Philadelphia Orchestra.

Sometimes the printer is at fault. Read this as it was advertised in a daily paper:
7:30 p. m., Evening Prayer. Sermon, "The Conversion of Jacob Rollo Maitland," Organist.

Directors of the A. O. P. C. were entertained at dinner by Herbert S. Drew, treasurer of the club, at his home in Wilmington, Del., May 22. Previous to the dinner the group visited the new church and organ, built by Bartholomay & Sons, and tried out the instrument.

Lawrence W. Robbins, organist and director of music at the Gaston Avenue Baptist Church, Dallas, Tex., played two movements from Guilmant's Fifth Sonata at the commencement exercises of the medical departments of Baylor University in his church the evening of June 2.

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RECENT NEWSPAPER CRITICISMS:

New York Sun, April 18, 1924.—The beautiful new Speyer memorial organ could not have had a more sympathetic revelation of its manifold tonal resources than it received by Mr. Eddy's performance. With a profound understanding of the many scores in his list, he revealed their contents with the control of stops, manuals and pedals to be expected from a dignified performer on the organ. He was very warmly applauded.

New York World, April 18, 1924.—His audience was large, obviously impressed and so deeply reverent that the concert hall took on the general aspect of a hushed cathedral. As always, Mr. Eddy drew from his music the full power and majesty of a noble instrument.

New York American, April 18, 1924.—The new organ at the Town Hall was duly christened last night by that distinguished musician, Clarence Eddy.

The mellowness of his great art was disclosed in the collection of works that formed his list.

Musical Courier, New York, April 24, 1924.—Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unflinching taste in the choice of combinations which always distinguished his work. A large audience assembled to hear him, and did not fail to manifest its thorough pleasure in his masterful playing.

Musical America, New York, April 26, 1924.—Clarence Eddy, who is known far and wide as the dean of American organists, gave a recital last Thursday evening before a friendly and interested audience in the Town Hall, and revealed in a dignified and authoritative manner the superb possibilities of the new Speyer organ.

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News Notes from Boston

By S. HARRISON LOVEWELL

Boston, Mass., June 23.—It is pleasant to his hosts of friends in Boston to learn of the recent success of Professor William C. Hammond, organist and choirmaster at the Second Congregational Church, Holyoke. On the evening of Sunday, May 23, he closed the church's two-day celebration of its seventy-fifth anniversary by giving his 1,000th organ recital. Nine choirs of the city of Holyoke took part. Mr. Hammond was the recipient of a gift of \$1,000 to mark the event.

Some organist-choirmasters have the good fortune to remain in one position long. This has been the case with Leslie H. Goldthwaite of Peabody, Mass. Graduating from the New England Conservatory in organ under Henry M. Dunham, his first position was at Lowell. From there he went to Waltham, and after playing for a time in Peabody, he became organist and choirmaster of the Dane Street Congregational Church, Beverly. May 25 he began his twenty-sixth year with one of the largest and best church organs to be found anywhere in New England. Those who were privileged to hear recent recitals by Mr. Goldthwaite appreciate more than ever before the ability of the man who has faithfully served the Dane Street Church so long. The following Wednesday evening an informal reception was held for Mr. Goldthwaite by members of the church and parish.

The firm of Mias & Birkmaier, Cambridge, has installed a two-manual organ of eighteen registers in St. Francis Xavier Church, Nashua, N. H.

Pupils of Everett E. Truette gave their twenty-sixth organ recital at Jordan Hall June 12. This is an annual event. The performers are all professional musicians. The program was as follows: Toccata and Fugue in D minor, Bach (Miss Vera Franson, organist and choirmaster, Harvard Church, Dorchester); First movement, Symphony 5, Guilmant (Miss Mildred M. Partridge, Beth Eden Baptist Church, Waltham); Offertoire in B flat, King Hall (Miss Ruth H. Smith, Medford); First movement, Sonata in D minor, Töpfer (Miss Lillian Kivlan, organist and choirmaster, St. Monica's Church, South Boston); "Vision," Rheinberger (Richard B. Wingate, organist and choirmaster, Union Congregational Church, Amesbury); First movement, Symphony 6, Widor (Frederick H. Johnson, F. A. G. O., First Congregational Church, Bradford); Nocturne in F, R. K. Miller (Martin C. Jensen, Swedish Lutheran Church, Brockton); Toccata in E, Bartlett (Gerald F. Frazee, Free Christian Church, Andover); "In Paradisum," Dubois (Miss Hazel Cann, First M. E. Church, East Weymouth); Finale in E flat, Guilmant (Alfred W. G. Peterson, St. Thomas' Methodist Church, Worcester).

The Triangle Chorus, composed of the Harmony Male Chorus, the Worcester Male Chorus and the Verdandi Male Chorus (Providence), gave a concert Sunday evening, June 15, under the conductorship of Messrs. Hultin, Francke and Ekeberg. The assisting organist was John Hermann Loud. The organ selections were: Festival Prelude on "Ein feste Burg," Faulkes; "Spring," Herbert E. Hyde; Serenade, Federlein. The last number was in response to an enthusiastic recall by the large audience. Mr. Loud is booked for five recitals at Portland, Maine, the latter part of July. These recitals will be given on the Kotschmar Memorial organ.

Herbert F. Sprague played the organ and took charge of the choir at All Saints' Church, Leonia, N. J., during May, while the organist was on vacation. He is now playing at the Bluebird Theater on Amsterdam avenue, in New York City.

ASLEEP ON BURNING TRAIN

Organ Builders' President Meets Excitement on Way Home.

As President Adolph Wangerin of the Organ Builders' Association was returning home on the Twentieth Century limited the day after the meeting closed in New York, his peaceful slumbers following the interesting discussions in New York were rudely interrupted in the night by a wild alarm. As he was about to investigate to see if it was a cipher on the tuba or an organ salesman telling a committee some shocking story about a competitor's work, he was told that the Pullman car immediately back of his own was on fire. The entire roof of the car was burned off and the train was delayed two hours, but made up all the time lost and reached Chicago ten minutes ahead of schedule. The fact that the president was not carrying the minutes of the sessions of the association with him and that he was just one car ahead of the burning one provide him and the association with an alibi to combat any charges that they set the train on fire. His fellow organ builders will be pleased to know that their president was not consigned to the flames in such an untimely manner as was threatened.

Seder to Give American Recital.

For several years a recital of American organ compositions has been given at Evanston, Ill., by Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, as a feature of the summer session. The third annual recital of this series will be given Tuesday evening, July 1, at Fisk Hall, and on this occasion excerpts will be given from a large number of new works. Composers represented range in residence from New England to California, and from Minnesota to Louisiana. The program is as follows: Prelude and Fugue in E minor, William H. Oetting; "Sunset Shadows," George W. Andrews; Passacaglia (Sonata 3, in B flat—new), James H. Rogers; Allegro con spirito (Sonata 3 in D minor—new), Felix Borowski; "Fireside Fancies," Joseph W. Clokey; "Twilight Memories," Gordon Balch Nevin; Finale (Symphony 2), Edward Shippin Barnes; "Papillons Noirs," Harry Benjamin Jepson; Scherzo (Modern Suite, Op. 37), Giuseppe Ferrata; Intermezzo, Eric DeLamarter; "Uarda Desert Dance" (new), James R. Gillette; Four Japanese Color Prints (new), Charles H. Marsh; "Caress," Frederic Groton; "A Joyous March," Leo Sowerby.

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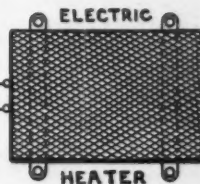
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

Dream Music.

A famous psycho-analyst has said that all of our dreams can be traced directly to actual occurrences, sometimes very recent happenings, and again to events that indelibly impressed themselves on our memory months or even years ago. Be that as it may, the composition of dream music has woven its fascination about musicians ranging from the celebrated masters down to the writers of popular melodies. The purpose of this article is to present briefly pieces of this description which can be utilized in playing the film drama.

"Traumerei," Schumann.
"Dreams," Wagner.

Here are the two most famous numbers written by masters of the classical form. They are obtainable in piano solo, orchestral form and also in organ transcription, the first issued by Schirmer and the latter by Ditson.

ORGAN SOLOS—"Dreams," R. S. Stoughton (White-Smith); "Traumerei," J. F. Frysinger (J. Fischer); "Dream," Alexander Kopyloff (Ditson); "Dream Frolic" and "Dream Song," E. H. Lemare (H. W. Gray); "Le Doux Reve," Leschetizky (Schubert); "Dreams," Seventh Sonata, Guilman (Durand).

The Stoughton and Guilman numbers are the most dramatic works in this class, the others being of more simple texture, while the two Lemare pieces are of very recent issue.

A piano suite, "Dream Pictures," by Cedric Lemont (Ditson) contains nine movements in various styles. "Love's Dream after the Ball," by Czibulka, is also a famous piano solo.

PIANO ACCOMPANIMENTS (Orchestrations)—"Last Dream of the Virgin," Massenet; "A Dream," Grieg (Jungnickel); "The Land of Dreams," Driffill (Hawkes); "At Dawn" (Indian Summer Suite), Lake (C. Fischer); "Dream Picture," Gabriel-Marie (Schirmer); "Dream on the Ocean," Gungl (Ascher); "Dream Faces," B. Hollowell (Jacobs); "The Legend" (Dream Music), Breil (Chappell).

The Gabriel-Marie and Driffill numbers are dramatic; Lake's excerpt is a ravishing work, while Massenet's composition is justly famous, being published for almost every solo instrument extant.

SONGS—"Dreaming," J. Anton Dailey (Remick); "Dream Kisses," E. E. Wilson (Stern); "Dreaming Alone in the Twilight," H. Moore (Ditson); "In the Beautiful Valley of Dreams," J. S. Caldwell (C. C. Church); "Let's Stroll in the Garden of Dreams," P. Wenrich (Wenrich-Howard Co.); "Girl of My Dreams," H. Tobias (C. C. Church); "Garden of Dreams," Clare Kummer (Remick).

Of all these romantic songs the first two stand out as having had the greatest success several years ago, Dailey's song having an irresistible, haunting melody that impresses one immediately. Kummer's work is in the same category, although of different rhythm.

IN WALTZ TEMPO—"A Dream," J. C. Bartlett (Ditson); "Dream Girl," D. Harlem (Fox); "Good-bye, Little Girl of My Dreams," A. F. Phillips; "In All My Dreams," A. Piantadosi (Feist); "Moonbeams and Dreams of You," W. F. Peters (Kremer); "Dreamy Melody," T. Koehler (Remick); "When I Met You Last Night in Dreamland," W. R. Williams (Rossiter); "The Melody of My Dream," unknown (Forster).

In this section Bartlett's song has been arranged for solo instruments, for organ (Ditson), and even used as mixed quartet with different words.

Koehler's inspiration is a recent issue, and the Unknown's contribution has real merit.

Often it is necessary to have a dream aria in popular style; consequently the following are given:

FOX-TROTS—"I Cannot Sleep without Dreaming of You," V. Herbert, from "The Girl in the Spotlight" (Harms); "Idle Dreams" (Scandals of 1920), George Gershwin (Harms); "Dream," fox-trot from "Sonny," R. Hubbell (Harms); "Dream Man," L. Coccia (Coccia Music Co., Rochester, N. Y.). Herbert's number is the best of these four.

With the variety of dream music here given the theater organist will be supplied for every need that may arise.

New Photoplay Music.

SEA: "Sea Sketch," by Frank H. Warner, is a slow, majestic, but mysterious work, depending for its effects principally on modulation, changes of tonality and registration. A crescendo to full organ is followed by a gradual diminishing of tone to the end. Effective for scenes of the sea, surf and other water scenes.

In eight new issues of Schirmer's Recital Series of Transcriptions the theater organist will find much useful material. No. 41 is Arensky's Romance, in which Mr. Kraft has transcribed the Russian composer's melody effectively. No. 42 is the old "war-horse," Rossini's Overture to "William Tell," used as a concert solo by musicians for years. It has been reissued and rearranged by C. P. Koch in E minor. It will always be a prime favorite, judging from the applause it receives, and organists now have this arrangement and Dudley Buck's transcription in D minor from which to choose. No. 43, "Candle Dance of the Brides of Cashmere," a torchlight dance from Rubinstein's opera "Fera-mors," is a splendid number, and to our knowledge has never before been done for the organ. The piquant charm of the first minor strain contrasted with the repose and more subdued style of the second air, with the fact that it is only of medium difficulty, assures it instant success in theater repertoire.

No. 44, Saint-Saens' C minor Gavotte, has been given a new lease of popular favor by Mr. Federlein's careful arrangement.

No. 45 is the Adagio from the Second Symphony by Schumann and No. 46 the "Evening Song" by Schumann. It was only recently while playing the first movement with orchestra that we wondered why this beautiful slow movement had not been seized by some transcriber and adapted to the organ. Mr. Kraft, who, indeed, is one of the best arrangers we know, has done a service to concert and theater players alike in choosing this number for organ transcription, and has added the same composer's "Evening Song" for good measure.

No. 47, "The Star of the Shepherds," by N. Stcherbatcheff, and No. 48, "Inno," by M. Tarenghi, are the last two pieces to be issued in this series. The first is a Christmas pastorella with antiphonal phrases between oboe and clarinet. An ethereal hymn-like section follows for delicate strings and harp, and then the work ends in an unusual manner in A major, the oboe singing A—G natural—A in single notes. Tarenghi's composition, arranged by Mr. Yon, is of a religious strain, and will be found appropriate for long church scenes that are not wedding festivities, or, again, for a devotional part in a heavy film drama.

ORIENTAL: In the new French editions rapidly attaining popularity in this country for picture work we find a suite of four separate issues which is out of the ordinary. It is "A Feast in Hanoi," by Edouard Mongin, and the first movement serves as a joyful introductory medium succeeded by a stately processional march in E. "In the Jungle" offers an exceptional opportunity for a bassoon solo. A contrasting aria utilizes the oboe in a minor strain, and this, in turn, gives way to a tranquil E flat movement with sustained arpeggio chords accompanied by a flowing figure, which may be played on one manual and the harp brought into use. "Rocks in the Bay" is well named. It is as if a sturdy mariner were beset on all sides with the danger of shipwreck, avoid-

ing one danger after another, until finally he brings his craft safely into port. Diminished seventh chords play a prominent part in this section. "Blooming Reed" opens in identically the same style as an entracte valse (Helmberger's for example), and contains a smooth flowing theme. A second section is a barbaric war dance, while a third, "Danse Profane," is a lively affair in G minor.

A separate issue is Francis Popy's "Reve d'Orient," opening with a clarinet recitative and followed by a barcarolle in F and B flat. This and the suite are in the Manus catalogue.

AUSTIN FOR WINNETKA, ILL.

Christ Church to Have Three-Manual with Echo and Solo in Tower.

Christ Episcopal Church at Winnetka, Ill., one of the Chicago north shore suburbs, is to have a three-manual Austin organ, the contract for which has been awarded to the Austin Company through the Chicago office, Calvin Brown in charge. This church is a beautiful edifice on Sheridan road, at the top of Hubbard Hill, and is a memorial to the daughter of William M. Hoyt and her four children who perished in the Iroquois Theater fire. The organ in it is a two-manual which is to be replaced with the new instrument. There will be a solo and echo in the tower, at the opposite end of the church from the main organ. Ellis E. Chase, formerly of the Cathedral of SS. Peter and Paul in Chicago, and for the last twelve years organist and choir-master at Christ Church, drew up the specifications, which are as follows:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Harmonic Tuba, 8 ft., 61 pipes.

SWELL.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.

Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Second Bourdon (Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Trombone, 16 ft., 32 notes.

SOLO AND ECHO.

Stentorphone, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Viol Aetheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.

ECHO PEDAL.

Bourdon, 16 ft., 32 pipes.

Service on Music in Nature.

Harrison E. Wood, Yonkers, N. Y., gave an interesting "musical nature program" at the Warburton Avenue Baptist Church on the evening of June 15, with the assistance of his quartet. The subjects of the music were "The Earth," "The Heavens," "A Garden," "The Flowers," "The Torrent" and "The Sea," and the musical selections included: Soprano solo, "With Verdure Clad" (from "The Creation"), Haydn; anthem, "The Earth Is the Lord's," Rogers; anthem, "The Heavens Are Declaring," Beethoven; anthem, "My Master Hath a Garden," Crimp; alto solo, "Consider the Lilies," Maunder; offertory, organ, "Nightingale and the Rose," Saint-Saens; anthem, "As Torrents in Summer," Elgar; anthem, "Beside the Silent Sea," Neidlinger; organ, "The Heavens Are Telling," Haydn.

"The Crown of Life," by George B. Nevin, was presented on Sunday, June 8, at the Arch Street Methodist Episcopal Church in Philadelphia, under the direction of Walter St. Clare Knodel, organist, assisted by Ethel Righter Wilson, soprano; Mildred Witham, contralto; Frank Oglesby, tenor; Arthur Seymour, baritone; Nathan Frey, violinist; Walter Schmidt, cellist, and Dorothy Johnstone Baseler, harpist.



Electricity and Organ Motors

By S. H. EBERT

It is not the intention of the writer, in presenting this paper, to enter into any technical discussions of electrical motor design, but to give only in a concise manner the problems confronting those interested.

It has been our experience that organ builders, to a considerable extent, do not appreciate the necessity of looking carefully into the matter of correct electrical specifications for which motors are to be furnished with blowers, and I believe this is because they have given little study to this subject.

In the first place, let us define electricity as an invisible force, or substance, producing light, heat and other physical effects. It is primarily divided into two kinds, commonly known as direct current and alternating current. Direct current is that which flows through the wires in one continuous direction, and alternating current is one which alternates direction through the wires one time per second for each cycle. Direct current is produced at various voltages, most commonly 110-115 or 220-230, but occasionally 500 or 550 volts, and the independent or farm lighting plants at 32 volts. Direct current motors are wound for a definite voltage—for example, 110 volts, and will operate more or less satisfactorily on a variation of 10 per cent, but such variation will also affect the speed of the motor, and, as blowers are rated at a standard speed, low voltage may mean such reduction in speed as to cause a shortage of air, and corresponding high voltage may mean such increase in speed as to cause overloading of the motor. This condition the organ builder cannot remedy, but must recognize in obtaining results. It is, therefore, clear that specifications of direct current for which motors are to be furnished must specify the voltage—that is, if it is 32, 110, 220, 500 or 550 volts—as direct current motors are not interchangeable as to voltage. I think this disposes of direct current in sufficient detail.

Alternating current is an entirely different proposition, and for our consideration we must look at it from three separate angles. First is the phase, as alternating current is either single, two or three-phase, and a motor manufactured for one of these three cannot be used on either of the remaining two. Second is the voltage, and what is said about voltage in its relation to direct current holds good with alternating current, except that single phase motors of the sizes used by organ builders are wound so that they are interchangeable as between 110 and 220 volts.

Two and three-phase motors are wound for 110, 220, 440 or 550 volts, and, as a rule, are not interchangeable one with another. So that this statement may not be challenged, let me add that many makes of motors are wound so that interior leads from the windings can be rearranged to change the voltage, but this is an operation to be undertaken by other than the average electrician, and is not a regular or general operation.

Third is the cycles, commonly produced at 25, 30, 40, 50, 60, 125 and 133, and is possibly the most important of the three, because the cycles govern the speed of alternating current motors. The full load or operating speed on blowers of the average size is: 25-cycle, 730-1,460 R.P.M.; 30 cycle, 875 or 1,750 R.P.M.; 40 cycle, 1,165 R.P.M.; 50 cycle, 970 or 1,460 R.P.M.; 60 cycle, 1,165 or 1,750 R.P.M.; 125 cycle, 1,825 R.P.M.; and 133 cycles, 1,940 R.P.M. By this you will see the importance of having the correct cycles, as a blower built to run at 1,165 R.P.M. on 60 cycles could not be run at 1,460 R.P.M. on 25 or 50 cycles, although the corresponding motor be substituted.

This brings us to a point which is becoming more important every day, and is the actual reason for the preparation of this paper. All of you, no doubt, during the course of your experience, have noticed that when an organ motor is thrown on sometimes there is a flicker or dimming of the lights while the motor is starting. This is due to the motor's requiring more current, or electricity, to start it than it does to run it during actual use, although the organ may be played continuously, and this is a condition power companies desire to eliminate as much as possible, and they therefore restrict the use of motors and their application within certain limits—that is, a motor of given horsepower and for specified current must not consume more than a prescribed amount of current in starting.

I have here the rules of several electric companies, and quoting from those of the New York Edison Company we get this: "For direct current, 240 volt motors of 2 HP and below, the maximum permissible starting current for an installation of a single motor installed and connected to its load is 12 amperes per horsepower. Above 2 HP the corresponding current value is 9 amperes per horsepower." [There are certain general requirements relative to the use of motors, but going into these details would make a too lengthy discussion.] The maximum permissible starting current values for single motors on single-phase, 60-cycle, 220-volt current for a 2 HP motor is 45 amperes. Likewise for 2-phase, 60-cycle, 220-volt current, 5 HP, the limit is 100 amperes per phase. The corresponding rules of the United Electric Light & Power Company, which furnishes only alternating current, are the same as those of the New York Edison Company, except that they limit the full load running current for 2 HP single-phase motors to 12 amperes, and 2 phase, 5 HP motors to 15 amperes per phase. The Brooklyn Edison Company's limit for direct current 2 HP, 220 volts, is 24 amperes. For single-phase, 2 HP, 220 volts, it is 40 amperes. For 2-phase, 5 HP, 220 volts, it is 35 amperes per phase. The Public Service Electric Company of New Jersey limit for single-phase 2 HP 220 volts is 30 amperes, and for 2-phase 5 HP 220 volts is 40 amperes per phase. The Potomac Electric Power Company, Washington, D. C., limit for 2 HP single-phase, 60-cycle, 220 volts is 24 amperes, and for three-phase, 60-cycle, 5 HP, 220 volts, it is 20 amperes.

I could quote quite a multitude of others, but from the foregoing you will realize what one has to contend with where operations are conducted in all parts of the country. The starting of direct current motors is not a problem for you, as direct current motors are furnished with a starting rheostat, but it has not been customary to furnish any form of starter with alternating current motors; therefore, these various rules are not familiar to you. As these rules are becoming more rigid from day to day, and in many cases are vital to your contracts, it is well to give them some thought, so that those who supply your motor requirements may do so with greater benefit to you and less trouble to them.

I do not want to favor any particular make of motor, but as the majority used on organ blowers, I dare say, are manufactured by the Century Electric Company, St. Louis, let us take the Century as a basis, and the published data of this company gives the full load running current of a 2 HP single phase, 220-volt motor as 12.5 amperes, and states that the average starting current when thrown directly across the line will not exceed 260 per cent of full-load current, or for the motor just specified, 32½ amperes. That is the maximum, and the minimum is much less, so that such a motor comes within the requirements of most electric companies. It is a rare occurrence to have a motor over 5 HP on single phase, and we always verify any such orders. As a general rule, motors larger than 5 HP for alternating current are put on two or three-phase circuits, and it is becoming more and more common to put even as low as three-quarter horsepower on two or three-phase.

And this brings us to the point, which is the main object of this paper,

that of the use of a different type of motor than has been customary.

The characteristics of two and three-phase motors are practically identical. For that reason the remarks on two-phase motors will apply to three-phase motors. In the electrical trade, when speaking of two or three-phase motors, it is the custom to take that type known as a squirrel cage, the other types being the slip ring and the automatic start, and we will omit any discussion of the slip ring, as that is a rare possibility. The name "squirrel cage" is derived from the type of winding used on the rotor or moving part of this motor, consisting of two copper rings on each end of the motor, joined by several copper bars running parallel to the motor shaft and imbedded in the surface of the rotor. This type of motor is very simple in construction, and has no brushes or commutator. The only wearing parts are the shaft and bearings, and because of its simple construction and consequent low cost it has been the one generally used; in fact, I might say, universally used for commercial work. However, this type of motor, when thrown directly across the line, takes from four to five times full-load current. For example, we will take as a basis of discussion a 5 HP two-phase, 220-volt motor, the full load rating being 11.5 amperes. Four times that, or 46 amperes, represents the minimum starting current, and we find this comes within the rules of the New York Edison Company and the United Electric Light & Power Company, but does not come within the rules of the other companies named; therefore it is necessary in the latter case to install a resistance starter or a different type of motor, and the organ builder, because he shifts the wiring expense to the customer, uses the squirrel cage motor, and the customer suffers the consequences.

To protect a motor we generally use fuses. Fuses of a size strong enough to meet the maximum conditions must be used, which means that fuses as large as two and a half times full load are required for squirrel cage motors, or one of thirty-ampere capacity.

The question that now comes to your mind is this: If the starting current is at least four times the full load current, why not fuses four times as large? The answer is this: The maximum current amplitude is of such short duration, usually not over one or two cycles (or one-sixtieth or two-sixtieths of a second on 60-cycle current) that the thermal capacity of the fuse is sufficient to absorb the infinitesimal amount of heat generated in that length of time without blowing.

If one fuse blows, the motor will be running on one phase, and while this one phase is doing the work of two and taking twice the current, or twenty-three amperes, the fuse used for protection does not protect, as it passes more current (30 amperes) than is required and, therefore, one phase of the motor will burn out. Motor companies specify the use of a double throw switch—one side with fuses for which to start the motor—and when motor is up to speed, throw the switch to the other side, where the fuses should not be over one and a quarter times full load, or 15 amperes. I think this will explain the characteristics of two or three-phase motors, and, as a compensator or a double throw switch is not a practical means to employ to start an organ blower, especially in a church, where a push button switch is usually desired, what is to be done?

How can we provide for push button control? Either by using an automatic compensator or an automatic starting motor. I will first explain an automatic starting motor, and then compare the cost. The only difference between the automatic starting motor and the squirrel cage motor is that the rotor of the former has two windings instead of one on the latter. One of these windings is similar to that of the squirrel cage rotor, but has only about one-third the amount of copper. This bare copper bar, being only one-third the amount of copper, is what is called a high resistance winding and therefore limits the starting or inrush current. After the

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BY HAROLD V. MILLIGAN.

Allegretto, Allegro Pomposo, Chant sans Paroles, by Henry Hackett; published by J. & W. Chester, London, England.

The English firm of J. & W. Chester has become identified with modern and ultramodern music, having championed the cause of many of the most advanced composers of the day, but these three organ pieces from their presses are as mildly Victorian as the tunes of Barnby and Stainer. For all their simple diatonic texture, however, they manage to be interesting most of the time.

We have always been impressed by the amiability of English organ music. Even the war doesn't seem to have made any impression on most of the composers for the organ, although it has certainly left its mark on other branches of English music. But the organists are still amiably pattering about with delightful little allegrettos and pastorales and evensongs. Some years ago we spent several months in England and heard the music in most of the cathedrals, but the only time we heard any strong language from the organ was in York, where T. Tertius Noble rolled out some majestic music somewhat commensurate with the grandeur of the edifice itself. In all the other cathedrals the only sounds heard from the organ lofts, outside of the choral accompaniments, were sweetly placid little ditties, cheery little flutes and polite responses from the obliging oboes. If the English music sent to us from time to time for review represents the art of organ composition as practiced in England today, we can well understand why so little vim, vigor and vitality were heard from the instruments in those days.

Organ music will probably be the last to shake off the icy fingers of Victorian tradition. In orchestral composition and in music for piano, violin, secular chorus and opera, the younger generation of English composers are making history. Perhaps some significant organ music is being written over there and perhaps the publishers think it is away over the heads of American organists. Judging from the material sent to this magazine, we should say that they are aiming much too low.

All of which is hard on poor Mr. Hackett. His three compositions are pleasantly written and inoffensive. Taken by themselves we rather like them, but candor compels us to confess that, like nine-tenths of the English organ music submitted to us in the last few years, they are utterly undistinguished.

Festal Scherzo, by Hugh Blair, and Marche aux Flambeaux, by Scotson Clark, published by W. Paxton & Co., London.

While we are on the subject of English organ music, we may as well mention these two pieces from another English publisher. The Festal Scherzo is showy and not difficult. The "Marche aux Flambeaux" is an eminently respectable old tune which has been "arranged" (?) by J. Stuart Archer. Next to Mendelssohn's "War March of the Priests" from "Athalia," it has probably been played at more high school commencements than any other march ever written.

Danse des Odaliques, by Vladimir Rebikoff, transcribed by Clough-Leigher; published by Oliver Ditson Company.

Last month we reviewed the companion piece to this—a "Danse Caractéristique" by the same composer and transcriber. Both pieces are piquant and exotic and will be useful to recitalists and "movie" players. The first part of the "Danse des Odaliques" is an undulating theme, followed im-

mediately by a pizzicato movement, and the two styles are well contrasted throughout the piece.

Slumber Song, by Lester Groom; published by Clayton F. Summy Company, Chicago.

This charming little piece deserves a better title than the bromidic "Slumber Song." The music is graceful and pleasing, and well developed. From simple materials the composer has constructed an interesting little composition.

Lullaby and Prayer, by Louis Baker Phillips; published by Oliver Ditson Company.

A graceful and smoothly flowing melody over a gently rocking accompaniment, followed by a "religioso" movement in five-four rhythm, well-suited to vox humana. The second use of this religioso theme is given to the left hand, while the right hand contributes some embroidery from the eight and four-foot flutes. The first melody is repeated.

Paeon of Praise, by Roland Diggle; published by Oliver Ditson Company, Boston.

A simple and straightforward "allegro pomposo," in march rhythm. The second movement is appropriately smooth and fluent and is somewhat a la chorale, with pedal counterpoint. There is nothing subtle or atmospheric about it and it will come off well on two manuals.

CAREER GIVEN IN MAGAZINE.

Life and Activities of M. P. Möller the Subject of Article.

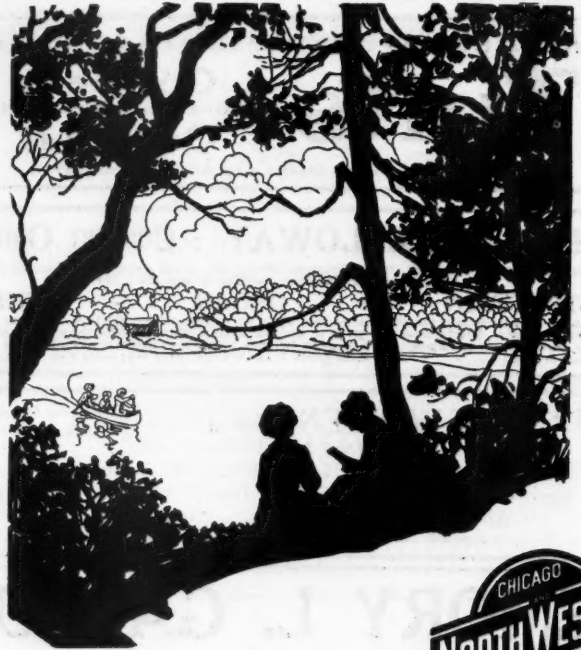
Scandinavia, a monthly magazine published at Grand Forks, N. D., and devoted to the interests of Scandinavians everywhere, in a recent issue published a very interesting four-page sketch entitled "How Mathias P. Möller Rose to Eminence in America." Mr. Möller's career from the time he came to America in 1872 as a boy is traced and mention is made of his eminent position in the organ business. There is a good likeness of Mr. Möller and also one of Dr. Clarence Dickinson seated at the console of the new Möller four-manual organ in Temple Beth-El, New York. After quoting from some of Mr. Möller's addresses the writer of the article says:

It is no small thing for one coming to America unknown and with only his hands to lead him on to rise to so eminent a position as has been the case with the subject of this sketch. It goes without saying that Mr. Möller is a recognized leader in the business life of the community where he has lived for so long a time and that he has become identified with all that is worth while at Hagerstown. For his own particular industry it can be said that the Möller Organ Works have produced no less than 3,900 pipe organs since the establishment of the plant and that among these instruments are some of the largest and most famous organs in use.

The communal life of Hagerstown knows Mr. Möller as an ardent worker in every cause that enhances the chances for betterment. He takes great interest in both the educational and religious movements, not only in his own city, but through the nation as a whole. He was county chairman in the Y. M. C. A. drive, was leader and organizer of the campaign for funds to erect a new Y. M. C. A. building in his city, and one of the largest contributors as well. He is a director of Susquehanna University, Selinsgrove, Pa.; director of Tressler Orphans' Home, Loysville, Pa.; a member of the laymen's committee of the Maryland Synod of the Lutheran Church, and a member of the foreign mission board of the United Lutheran Church, and has represented the Maryland Synod of the Lutheran Church at almost every convention and meeting of the general and united synods of the Lutheran Church for the past twenty-five years.

Marcel Dupre Writing Symphony.

Word has come from Europe that Marcel Dupre, after an extended concert tour on the continent and in England, following his return from the United States, has gone to his summer home in the country to devote himself to putting the finishing touches on compositions which will be presented in America for the first time next season. Among these is his first organ symphony, planned along somewhat unusual lines. Several American cities have been negotiating for an entire series of Bach recitals by Dupre during the coming season. At his recent



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recital at the Trocadero, Paris, Dupre aroused the public and critics to the utmost enthusiasm, drawing from Robert Brussels, critic of Le Figaro, the following tribute: "Dupre played with that supreme art which is his alone. There enters into this art so pure, something divine which belongs only to the greatly inspired."

Courboin to Fly at Dayton.

Charles M. Courboin took part in a special program in the Wanamaker Auditorium broadcast by WJZ Thursday evening, June 19, in honor of the first anniversary of the Wanamaker

Auditorium concerts by radio. Mr. Courboin launched the Wanamaker Auditorium organ on the air through WJZ in June of last year with a special program. At the close of his Scranton class he may go abroad to pay a visit to his father, who still lives in Antwerp, returning in September to start on his first transcontinental tour. Among his opening dates are three recitals in Dayton early in October upon the occasion of the great aviation meet, at which time the famous organist will make a number of trips in high-powered airplanes over the state of Ohio.



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PROBLEMS OF THE DAY TAKEN UP BY BUILDERS

[Continued from page 13.]

difficulties and peculiarities entirely its own, but if we can make of our organization a fully representative body of the entire organ building industry and thus strongly and influentially plan and work together, there is no reason why we should fail. But how to accomplish this is entirely in your hands and dependent upon the co-operating good will of us all.

We must not assume that other trade associations arrived at thoroughly favorable results in a few months. It required years of persistent and systematic effort until a fully controlling majority of such organizations became convinced that membership in a strong industrial body really offered splendid and gratifying returns.

Industrial welfare depends upon co-operation. By concerted action higher standards in business practices can be promoted, a more general observance of quality and merit is attainable, individual builders can be brought to realize the advantages of adhering to uniform practices, and more refined tactics in selling may be looked for. All this will make for improvements which no single builder, firm or corporation could accomplish by any means whatsoever.

Frequent complaint has been made against abnormally unbusinesslike inducements in the sale of organs, unethical, undignified and even vicious competition on the part of sales agents, and other bad practices. Such conditions can be remedied and effectively corrected by a fully representative and well-organized association. Of course the process of eliminating long-established malpractices is bound to be slow, but through constant, united influence by the stronger over the weaker and through educational appeals successful developments may confidently be looked for.

An association being organized for the benefit of the entire industry will also benefit those who are served by such industry. The purchaser of an organ is not, as some may perhaps suggest, at the mercy of an industrial organization; he is, rather, the beneficiary. Surely his interests are best protected if the influence of an entire association is there to assure him of real quality at the lowest profitable price. On the other hand, when an organ is bought at a figure which, through all the deplorable maneuvers of bitter competition, precludes a fair selling profit or dependable quality in workmanship, to some extent the whole industry is theoretically injured, while the purchaser will, in the end, find himself the loser.

We earnestly hope to see the day when we all will become determined to bring into practice a little more unselfishness and a little less self-sufficiency. We may be sure we will not sacrifice anything by it. The stronger, bigger and more prominent the member of an association is who will demonstrate it, the finer an example will be set to the weaker and smaller. We must come to realize that in many ways we best serve ourselves by granting some service and consideration to others.

An unselfish, dignified, big-minded attitude on the part of the leading representatives of the organ building industry will not fail to reap its justly deserved reward. After all, our big builders are the backbone of all that organized, concerted activities will mean, and in whatever they will set an example it will be far more easy for the administrative officers of the association to persuade and urge the smaller establishments to follow the leaders.

Let us turn to the coming year with courage and determination. Undaunted by the absence of proper interest in the past, we shall try to do better and more after this day. Let us make of the Organ Builders' Association so strong and influential a body, so filled with spontaneous co-operation, that the future may hold forth the culmination of all that we anticipated when we met for the first time in the fall of 1918.

And now let us pay tribute to both our secretary as well as our treasurer

for the efficient manner in which they have performed the duties of their respective offices. A great deal of responsibility rests upon them and our association is to be congratulated on having its affairs in their able hands.

The death of two of our members—Mr. Hillgreen, one of our board of directors, and Mr. Anderton, the chairman of our membership committee—is deeply deplored. Both were active in furthering the interests of our association, and we sincerely regret their passing away. To their families and business associates we tender our sincere sympathy.

In closing let us express the hope that our frank and candid statements incorporated in this address will be accepted and acted upon in the same open-hearted spirit in which they have been offered. If we can get a distinctly representative majority of our industry to make our membership mighty and then proceed along lines



ADOLPH WANGERIN.

of real co-operation, it will be a crowning achievement in the history of the Organ Builders' Association.

REPORT OF S. E. GRUENSTEIN, SECRETARY, AT MEETING OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA.

Another year in the history of the Organ Builders' Association of America comes to a close with this annual meeting. It has been a year of great activity in organ construction and, despite some signs to the contrary, has been a period of prosperity and good feeling among those engaged in the business. Sporadic examples of the practices which at one time were general still come to the attention of all of us, but it is safe to say that they are not nearly as numerous, and the optimist has reason to feel that organ builders are in a much better position in every way than they have been ever before in the history of the profession in this country. That this is the case may be attributed without the slightest exaggeration to the existence of this association, in the opinion of one who has been an innocent bystander for fifteen years. Unfortunately some organ builders do not yet realize this and have failed to take an interest in this body and have retired from its membership (in some cases) or have failed to yield to the efforts made to draw them into this fellowship of the noblest craftsmen in the world.

The association today has a total membership of fifty-four. Of this number twenty-one are full class A members, paying \$100 a year dues—the class to which builders of organs belong. There have been seven class B members—suppliers and makers of organ parts, who pay \$50 a year dues. The remainder—twenty-six—are the class C members, consisting of organ repair men, etc., who pay \$10 a year dues. These members, while paying only a small annual fee, are a strong moral support of the association and form an important part of the membership.

Death has taken two active and respected members of the association

during the year, whose counsel and work have been of value at past conventions. One of these was A. Hillgreen, of Hillgreen, Lane & Co., Alliance, Ohio, whose death came suddenly and painlessly at his home. He was a member of the board of directors elected at the last annual meeting and was a member of the membership committee. Mr. Hillgreen's firm is a charter member of the association. The other death is that of Eben H. Anderton, representative of the Hoyt Metal Company, and a very valuable member at all our sessions. Mr. Anderton was the originator of the slogan "An organ in every school," and there is no doubt that this campaign, liberally supported in the press and through this association, has borne rich fruits. The evidence is very apparent in the recent contracts for large organs to be placed in schools. Mr. Anderton was chairman of the membership committee, a body appointed at the Chicago meeting in 1923, and as such conducted an active campaign to enlarge our ranks.

Statistical reports that are accurate are difficult to obtain, as few of the builders care to give the number of organs they construct during the year, or the total amount of their business. Census reports have not been issued since the last secretary's report, but the director of the census informs me that they are being compiled at the present time. To one who can gauge impartially the weaknesses of the situation only one thing appears from a voluminous correspondence with large and small builders throughout the country. It is the one thing mentioned in past years—unfair competitive methods and needless cutting of prices. The history of organ building in the last century has been marked by failures due to lack of business judgment and system. Most of this has been eliminated, but there is still much to be desired. The withdrawals we have had from the association, as proved by letters from which I am able to quote,

have been due to grievances over methods of one kind or another adopted by competitors or their salesmen. In a time of prosperity and demand for your product it seems so unnecessary a form of slow suicide for anyone to follow such tactics.

In closing let me take occasion to thank President Wangerin and the entire membership for their advice and assistance during the year. Mr. Wangerin, to whose energy and hard work the existence of this association is in large measure due, has given his time freely, as president, just as he did as secretary, for the welfare of the association, and this body may well congratulate itself on having him as its leader. It is to be hoped that in the coming year interest in the association may grow and that those things which seem still to be obstacles to complete good fellowship and co-operation may rapidly vanish.

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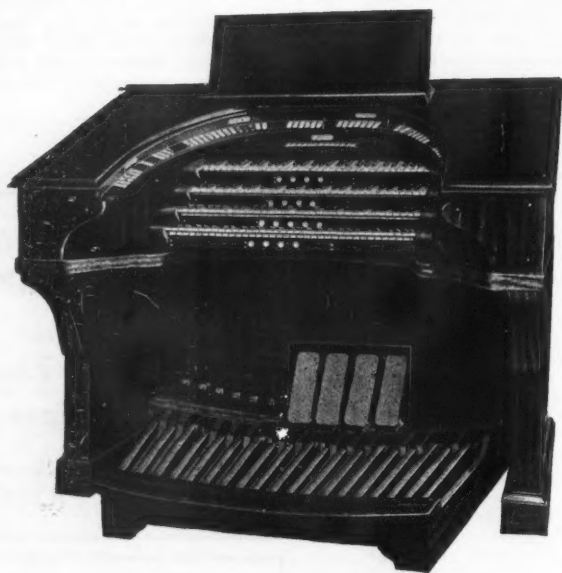
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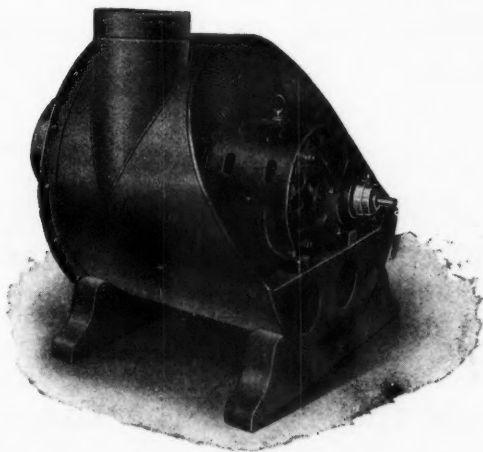
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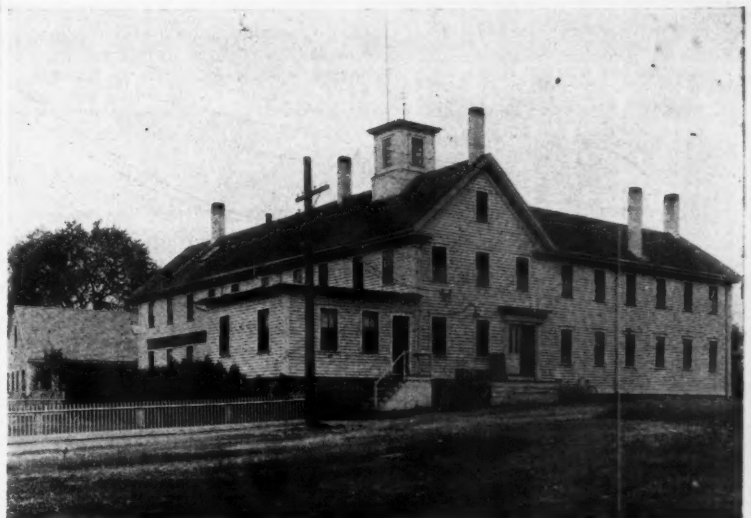
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